MODERN TENNIS

P. A. VAILE

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MODERN TENNIS

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Maurice E. McLoughlin—Playing a Smash

National Champion, 1912-1913

MODERN TENNIS

BY

P. A. VAILE

Author of "Great Lawn Tennis Players," "The Strokes and Science of Lawn Tennis," "Modern Golf," etc.

ILLUSTRATED BY EXPLANATORY DIAGRAMS AND ACTION-PHOTOGRAPHS

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WEST SIDE TENNIS CLUB, NEW YORK

IN RECOLLECTION OF MUCH KINDNESS
AND HOSPITALITY FROM THOSE WHO
ARE NOW MY FELLOW-MEMBERS

INTRODUCTION

Being a translation of the Preface by M. Max Decugis, the famous French player, to the French edition of this book.

Mr. P. A. Vaile has asked me to introduce his book on Tennis to amateur players of this delightful game.

I will do it simply and without any pretense to style, for I must confess that I feel much more at home with a racket in my hand than with a pen between my fingers.

I do not know whether you have noticed how few and far between are the books on games that really deserve the name and that treat authoritatively and in a competent manner the various rules governing the particular game under discussion. As a rule, one encounters no more than the enthusiastic descriptions of amateurs, sincere enough, doubtless, in themselves, but lacking the technical knowledge that is absolutely indispensable if the presentation of the subject is to be at all convincing. Or again, one happens upon long scientific treatises by experts who, with the figures at their fingers' ends, give one the trajectory described in space, for instance, by a football, or, in the case of a quoit hurled by a strong effort, curves of exceptional accuracy but practically no value as creators of enthusiasm. It is rarely, indeed, that we get the practical side of things, which alone really interests the player. As far as tennis is concerned, to come down to particulars, tho

much has been written on the subject by amateurs, and even by champions, we must go to the books of those who have made a technical study of the game to find the really interesting reading. No study more complete, more practical, more authoritative, and at the same time more simple in its intelligibility, has been published than the work of Mr. P. A. Vaile, entitled *Modern Tennis*.

In an easy, agreeable style, lucid and thoroughly sportsmanlike, if I may use the term, tennis is here explained, commented upon, and made absolutely clear by Mr. Vaile from the simple forehand stroke to the most complicated of the American cut services, with a detailed treatment of volleys, smashes, backhand play, etc., in a manner which exhibits the author's profound knowledge and long experience of the game.

From this book beginners can learn how to make the first simple strokes, and even the method of holding the racket—very important points when commencing to play the game, inasmuch as the progress of a player depends upon his style and, consequently, upon the method by which his play has been formed from its inception. In following Mr. Vaile's advice to tyros, young players can be certain of acquiring a style of play that will be well thought out and susceptible of rapid improvement. Players of average skill will find here an analysis of the more difficult strokes which they have probably been long trying to make, but without success, owing to not knowing how to handle them properly. There will also be professionals,

nay, even champions, who will find endorsed and carefully explained in this book the strokes and tactics that they hold most dear and that they can thus learn to perfect. All, in short, will find in it a compelling interest and will gain from it much practical instruction.

This last is, in fact, the quality most characteristic of the volume, and we know of no higher praise that can be bestowed upon it.

A little personal anecdote will serve to confirm the theories of Mr. Vaile. In October, 1904, I was in London, playing for the covered-court championship. I had reached the finals and was thoughtfully studying the play of Gore, whom I was to meet on the morrow, when Mr. Vaile took me by the arm and, making me sit beside him in the gallery, opposite the center of the court, said to me, "Do you want to beat Gore to-morrow?" I indicated my doubts of the result by a smile. "But it's quite simple!" said he. "This man plays all his balls to within a yard at the most of the base-line. Give him one of your long drives down the center and run up to the net. Imagine two tangents to your two extremes of reach to right and left, both starting from the point of departure of the ball that he returns to you. If you miss it, don't worry, it will be out if your position at the net does not enable you to kill it." I knew the value of Mr. Vaile's theories too well not to put them to profit. On the morrow, therefore, from the beginning of play, I put into practise his famous center-theory, and won the

first set 6—2. Rendered over-confident by this result I let down a bit and had the second set won from me by 6—3 and the third by 6—0. Fortunately I saw Mr. Vaile at this juncture, who pointed out to me the value of center-play. I once more employed this system and won the fourth set 6—0. Wearied with the exertion, I began the fifth set by playing in the back court and very soon found myself at a disadvantage of 1 to 4. While changing sides, my despairing gaze encountered that of Mr. Vaile, who still sat in the gallery facing the center of the court. He made a gesture which seemed to say, "You are not doing what I told you to do—so much the worse for you." This gesture saved me. I took a new racket to give more speed to my drives and Gore did not get another game. Thanks to Mr. Vaile, I won the championship with the remarkable score of 6—2, 3—6, 0—6, 6—1, 6—4, which shows pretty conclusively the advantages and the disadvantages of remembering or forgetting Mr. Vaile's advice.

It is then a good thing to understand the theory of the game and a still better one to apply it, and I can not impress too strongly upon those players who wish to acquire that most difficult-to-master of all qualities at tennis, which may be termed "head," that they should saturate themselves with the advice of Mr. Vaile. If they do so they will progress without a shadow of doubt.

Personally, I experience a renewed pleasure every time I read over these eminently workman-

like pages, and I have no doubt that Mr. Vaile's book will rapidly become the *vade mecum* of every tennis-player who deserves the title.

MAX DECUGIS.

* * * * * * * *

This book was originally published in London in June, 1904.

It went into its second edition in April, 1907.

So far as was possible, the original text has been preserved, as otherwise the work would lose much of its force.

It is published also in French and German, and is recognized as the standard work on the subject.

English players would not recognize the value of center-theory until it was borne in upon them in the manner described by M. Decugis.

I am much indebted to M. Decugis for his valuable assistance in preparing the French edition of this book for publication.

P. A. VAILE.

New York, April 15, 1915.

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THE COURT

There are many different kinds of courts, such as grass, asphalt, cement, clay, wood, etc., but to my mind there is really only one court which absolutely fits the game, and that is a good grass court. Nearly all others make the ball dirty in a very short time, and once a ball has lost its virgin purity, it has no charm for me. Many, however, are not so particular, and can derive much pleasure from playing with drab balls in a dim light, as is so often done in covered courts. Nothing can surpass a fast, true, grass court, and he who would excel at the game should endeavor to secure his practise on such a one, altho when that is not available, a very good game may be played upon the aforesaid substitutes.

HOW TO LAY OUT A GRASS COURT

Employ some one who knows how to do it. All other ways are a delusion and a snare for ninety-nine of every hundred, and probably quite half a delusion for the hundredth. I have laid out many, and know, that at this game, I will back the professional against the amateur every time. In addition to employing the man who knows how to

get the surface for you, get some friend who knows the game to see the court (or courts) laid out, otherwise there is a fair chance of the work being spoiled for you.

He should see to the following points. The full-sized double court is 78 feet by 36 feet. I consider that you should have a clear space on each side-line of quite four yards if possible, and at each base-line there should certainly be eight yards and, if it can be spared, nine or ten. This would make a desirable size for your lawn, say, roughly, 132 feet by 64. If you are laying down several courts, you will not require such breadth, as one borrows from the other, and it would be sufficient then to have between the courts but little more than you would allow on the side-line of one court. It is not, in my opinion, advisable to have your background too far from your base-line, as I think one gets a better idea of the length of the court if the background rises somewhere about the distance suggested by me. I was once quite paralyzed by being called upon to play on an open space, on a perfect court, but with no background, not even a net. If it were practicable, I should like to see the length at which the background rises settled by law.

Any one not acquainted with the game might think I am very generous in the matter of space, considering that a court only 78 feet by 36 feet is required, but it must be borne in mind that a

ball pitching on the base-line may bound four or five yards; the player's arm and racket, together with his swing, will account for nearly another three yards. In addition to this, a player should always be able to advance onto the ball, so you will see that nine yards is not so much, especially when you consider the moral effect of the wall or netting, which I can assure you is large, very large, if you merely feel as you are running for a ball that you are going to hit the fence either with your body or the racket.

For all ordinary play, any green hedge makes a good background, but it should always have wire netting before it.

You must endeavor so to lay out your court that the sun shall at all times pass as nearly as may be across it in the same line as the net.

The dimensions of the court have often caused me considerable thought. I have never read anything which went to show how the size of the single and double courts was arrived at. It seems that they have, like Topsy, "just growed" that way. I have never heard that they were designed with any particular ideas of proportion. We are so accustomed to them that we are inclined to think that they are as nearly perfect as they may be.

This is not always a good condition of mind. If I thought there was any danger of the game developing into pat-ball, and in England there have been signs, I should suggest giving the court

an extra eighteen inches at each end, which would make the singles-court exactly three times the length of its breadth. I should retain the present service-line and base-line, and serve as now; but think of the drives we should see. When I see pat-ball too far advanced, I shall advocate the extra length.

[In the American game it is possible that the extra length may be required in time, but for an entirely different reason, namely, to limit the speed of the service and prevent the too rapid arrival of the server at the net.]

HOW TO MARK A COURT

This is not the way most people do it, but it is my way, and is very simple and easily remembered. Lay down your side-line, A B, of seventy-eight feet, wherever you intend to have it, as shown in Fig. 1. You must now remember the simple fact that the figures 3, 4, and 5, or any multiple of them, will give you a right angle, so you put in a peg at C, four feet from B. Your assistant stands at B, and you measure out twelve feet of tape, that is the sum of 3, 4, and 5, and give him both ends of the tape to hold at B. You then pass the tape round C, at the four-foot mark. Then you take another peg and put it in at the corner D of the triangle made by stretching the tape tightly at the nine-foot mark. You have now your right angle, and as every line of a tennis-

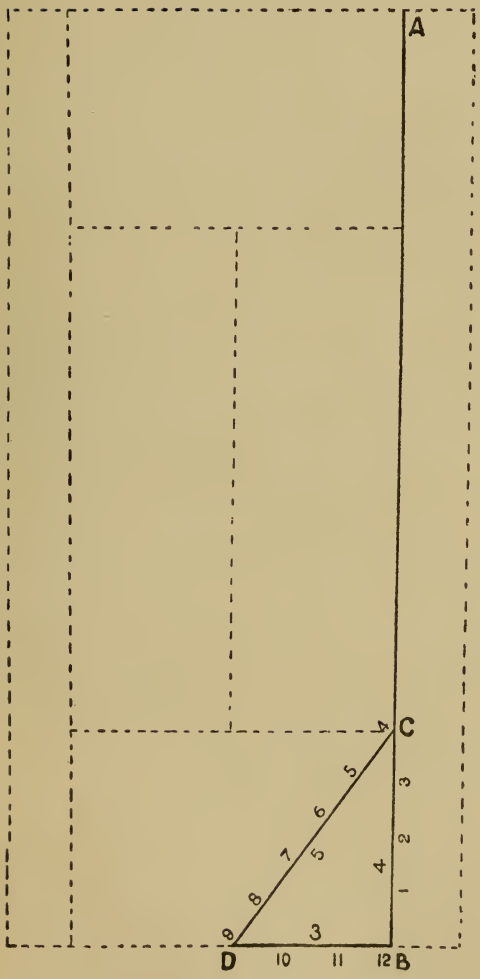


FIGURE 1
TRIANGLE NOT TO SCALE

court is parallel with another the rest is simple: you have only to measure the same distance apart at each end to get your other lines. Any multiple of the above figures, such as 6, 8, and 10, will give you the same result, and it really is better to take a multiple of 3, 4, and 5, but that is your formula, and is so simple that you can not forget it. This is really a better method than that usually advocated of taking the measurement at the net, and working from that on the diagonal and side-line, as in that case you may easily, through an error of an inch or two in the angle of the cross-measurement, get your long side-line considerably out of line with some fence or hedge running with it, which looks very unsightly, and you will not see this until you have had all your trouble for nothing. With my method, that can not happen, unless your eye is so crooked that you ought not to be marking out a lawn.

The marking of the court and the measurements, also elevations of singles and doubles nets, are shown in Figs. 2 and 3.

The net-posts are placed three feet outside the side-lines both for the single and double game. As the single game is frequently played over a double net, standards three feet six inches high are put underneath the net in a position where the posts should be. See Fig. 3.

You will notice in the plan of the double court included in copies of the rules, that the side-lines

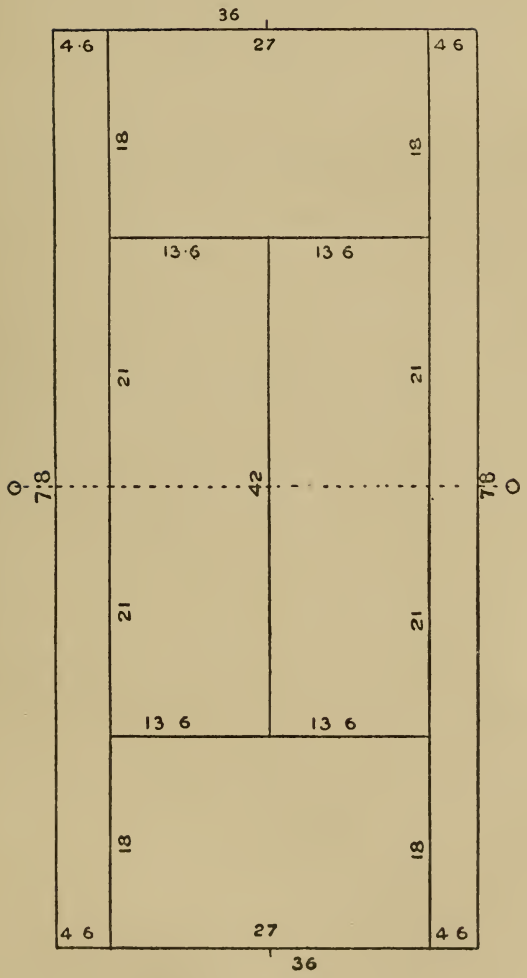

36
4·6
27
4 6
18
18
13·6
13 6
21
21
7·8
42
7·8
21
21
13 6
13 6
18
18
4 6
27
4 6
36

FIGURE 2

of the service-court are not produced beyond the service-line. This is the correct marking of a double court, but is, in actual practise, rarely

DOUBLES NET IN POSITION FOR USE

DOUBLES NET WITH STANDARDS INSERTED FOR USE AS SINGLES NET

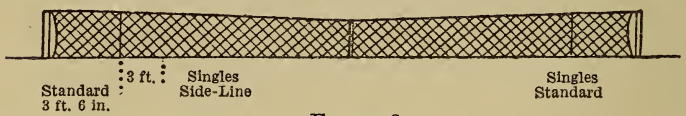


FIGURE 3

seen, for the simple reason that as the court is generally used for both singles and doubles, it is marked as shown in Fig. 2, so that it may be used for both.

IMPLEMENTS

Rackets.—If you are a beginner, your best plan is to try to get some one who knows something about the game to assist you in your choice, but if you can not do this, my advice to you is to go to some reputable dealer, and get him to assist you.

If you are a man, you can not do better than get a fourteen ounce racket; if a lady, a thirteen ounce will do. You may vary these weights afterward when you know more, but they are good enough for any one to start with. These are the weights generally used in England. Personally, unless a player is very strong, I should always recommend fourteen ounces for a man and thirteen ounces for a lady. Above these weights there is danger of losing quickness, particularly in volleying.

There is at present a fad for rackets with very large handles. I should not advise any one, especially a beginner, to buy such a one. In my opinion it stiffens the wrist too much. Choose a racket with a nice, easy "grip," or, to put it plainly, get a racket with a handle which you can hold easily and naturally. Since this was written,

and players have had the opportunity of seeing what Mr. N. E. Brookes can do with his very light, thin-handled racket, there has been a great decrease in the number of large-handled rackets. I am pleased to see this, as they tend to spoil the game.

Dress.—Most people use a shoe with a red rubber sole. These are very good if the rubber is good, but personally I always think they are unnecessarily heavy. In matters of tennis dress, I am a little unorthodox. I wear knickerbockers*—the best garb for tennis—a soft shirt without any starch, and I roll up my sleeves. My shoes are the lightest rubber-soled shoes I can get made, and they lace on to my foot like a running-shoe. You have heard the old racing saying, speaking of a horse's plates or shoes, "Better a stone on his back than an ounce on his heels"; well, there is no doubt it applies equally to a man at tennis. My advice to players is to wear the thinnest and lightest shoe that their feet will allow them to, and above all things, have it tight. It is amazing what this means in starting. See, however, that it does

* Several years ago I gave up wearing knickerbockers, as I found them too hot for the northern hemisphere. I still think they are the best garb for the game, unless one were allowed to use shorts. One can move much more quickly in them than in trousers. Can any one imagine a baseballer in trousers!

not pinch, and particularly that it is not too short. The shoe I speak of fits like a glove, and is as soft. I am as strongly against heavy shoes as I am against big handles. It is simply a matter of accustoming yourself to the light ones. If you wanted to, you could soon play barefoot in comfort. If you find that you really require extra padding under your feet, I would suggest thick-soled stockings or socks. These you can have made to order. In wet weather you may require leather-soled shoes with steel points, which are small steel spikes fastened into the shoe.

This matter of light shoes is of far more importance than most players think it is. Many English players use for soft grass lawns the same heavy shoes which carry them in comfort on covered courts. The English player is not too quick about the court. I think he anchors himself unnecessarily. I shall give you an instance of what I mean.

I was much interested in the boots—they were boots—that a champion player was wearing. I weighed them. They scaled eighteen ounces each. I weighed mine, and found, that altho they were a little heavier, and not so well made as the shoe I generally use, they weighed exactly six ounces each, or one-third of the English boot.

I then worked out this little sum.

English boot . . . . . 18 ounces
My shoe . . . . . 6 ounces

English player carries extra weight each step of . . . . . 12 ounces
Allow five steps per second and he then carries every second extra weight of . . . . . (12 oz. × 5)=60 ounces
and per minute 60

16)3,600 ounces

or reduced to pounds 225
60

and per hour . . . . . 13,500 pounds
If the match lasts three hours he will carry extra weight in pounds of 3

Reduce this to tons . . . . . 2240)40500(18
2240

18100
17920

180

and you will find that the man with the pedal dumb-bells carries 18 tons and 180 pounds more than I do. This is a mere trifle, of course, to a strong man, but altho I am by no means a weakling, I prefer to be without it. I wish it to be understood that I will not guarantee the accuracy of my calculations. I was never good at advanced mathematics, but my little sum will give all of you, who use pedal dumb-bells instead of shoes, something to think about. Comparatively few players wear boots, but the shoe generally worn is quite twice

the weight of mine, and then the player only carries about 9 tons and 90 pounds more than I do, and his shoes don't get lighter as the player gets more exhausted.

On hard courts some players find it absolutely necessary to use a heavier sole in order to save their feet. Even then it is advisable to have a reasonably light sole.

Care of Racket.—A tennis-racket is, like a bicycle, essentially a fine-weather machine—for enjoyment—and for the man who uses his in wet weather, unless forced to, I have no advice. He deserves to buy others. If, however, you have to play in the wet, give your racket a dressing of gut-preserver or beef fat before you go out, and directly you come in wipe it carefully, grease it again, and put it away in your press. In America a racket should always be kept in a case, as the climate is very severe on the gut.

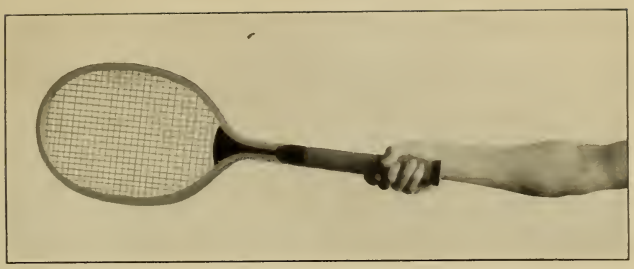
THE GRIP OF THE RACKET

The accompanying illustrations will show my readers what I think the best method of holding the racket. From these it will be seen that I advocate changing the grip for the backhand stroke. Some players do not change, but they are generally eccentricities, and I am speaking now for the mass of normally developed players.

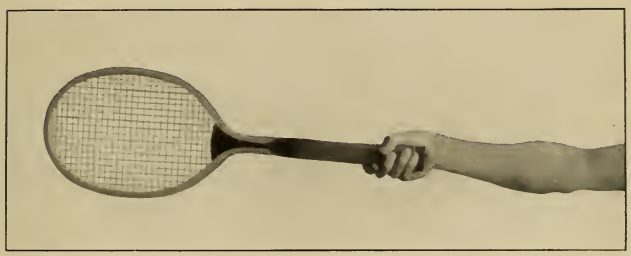
Many players put the thumb up the handle at the back of the racket while playing the backhand stroke. It is undeniable that a very fine backhand stroke can be thus played.

This, probably, is the best grip for all groundstrokes on the backhand. Nearly all the best backhand drivers use it, but it is not necessarily best for everybody. The fact that Norman Brookes uses the grip with the thumb around the racket is enough to show that it has merit, but it must be remembered that few players have a wrist so flexible as his.

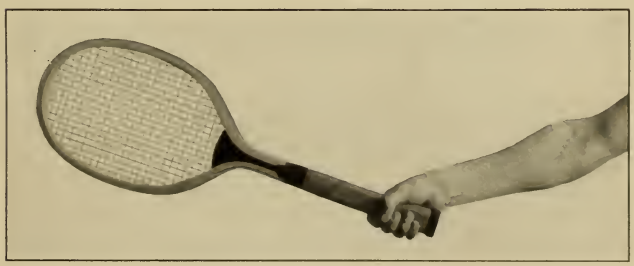
I am giving illustrations of the English grip. I must say, however, that I can not see any good points in the prevalent English grip which those shown by me do not possess. You will notice that



The proper forehand grip of the racket, showing arm and racket-handle in line.



The same grip, but with the leather in the hand. This is the old grip and is the freest.



The English forehand grip, which is quite unsuitable for the true game of tennis.

FOREHAND GRIPS

PLATE 2

the English grips form the forearm and racket into a kind of very wide V. Many of our best strokes are played as tho the racket and arm to the elbow were one piece which is operated from the elbow. Would one construct a shaft for a golf-club, or a handle for a bat with an angle in it? I think not. Why then put the angle in where it is totally unnecessary, and so far as I can see a detriment rather than an advantage. Take the backhand, for instance, and you will see the English grip works the wrist as if on a pivot, and that the back of the forearm is toward the net. Hold your racket and press the head round against your grip, and you will find how powerless you are. Grip it as shown by me with the thumb up the back of, or right round the handle, and the racket braced across the joint of the wrist, and try a volley or two, and you will be astonished to find the difference there is in the power. The prevalent hold and big handles are not, I think, calculated to improve volleying.

Some argue that with this hold one can snap backhand half-volleys much further back. One may be able to. I get very few I can not convert into volleys by going forward, and I prefer this method to destroying my wrist-work by a hold which is quite unsuitable for me. Still this is only my opinion. If I had wanted you to adopt it without question I should not have shown you the other holds. You see them all and have read what I

think of them. See which suits you best and take it.*

It may be that these grips will not exactly suit you. If you can not use them, you must get as near to them, or that one which you select as most suitable for you, as you can.

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* Since this was written the English grips have been proved wrong and unreliable.

Backhand grip. Thumb around handle. Front view. Note that the racket and the forearm are in line. This is a fine grip for volleying.

Backhand grip. Rear view of the hold shown above. Norman E. Brookes uses this hold for all backhand strokes.

Backhand grip with thumb *straight* up handle. This is probably the best grip for all backhand ground strokes.

The English backhand grip. Notice the angle between the arm and the racket-handle, which causes inaccuracy and loss of power.

BACKHAND GRIPS

PLATE 3

THE GAME

Most writers who have dealt with this subject profess to address themselves to beginners, but it always seems to me that they jump them rather suddenly into difficult exercises before they have taught them their scales. I intend to give the scales first, and afterward to try to teach my pupils some of the exercises. For this purpose, the strokes in Tennis may be conveniently divided into two great classes.

I. Those which are played with a plain-face racket, in other words, those in which the racket strikes the ball fairly and truly, and projects it on its course with a minimum of rotation.

II. Those which are played by the racket striking the ball while moving at an angle to the intended line of flight of the ball, and thus projecting it through the air with a considerable amount of rotation on it.

The first are the simple and natural strokes which most beginners would play unless they were shown the others, so I propose to deal first with them.

STROKES—CLASS I

SERVICE

A GOOD service is of the greatest importance to a tennis-player, and it is by no means so hard to acquire as many beginners seem to think. I would strongly impress on those who desire to excel in this respect two points:

1. Do not try to hit your ball down into the service court. Get that idea out of your head. Hit it away from you. It already has downward motion before you hit it, and there is such a thing as gravitation. Hit it hard, and hit it away from you.

2. Make your faults over the service-line. Do not put them in the net. I should prefer to see you hitting the base-line at first, instead of the net about a foot from the ground.

This may sound silly to some who are wiser than the writer, but there are glimmerings of reason in these points, as I hope to show later on.

To deliver the service, take your stand behind the base-line with your weight on your right foot (I am assuming you are right-handed, otherwise my directions will be reversed); throw the ball up until it is above your right ear, and some six or nine inches beyond reach of your racket. Immediately it gets within reach *of the center of your racket,* strike it *with the center of your racket,* so

that it is propelled over the net and falls into the service-court diagonally opposite to you. At first you will no doubt do this in the nature of a pat and without much swing. When, however, you have acquired a reasonable degree of accuracy in getting the ball over the net, you must endeavor almost simultaneously with the act of throwing the ball up into the air to swing your racket well back behind your head,* so that at the moment the ball comes within striking distance—of the *center* of your racket, remember—you have worked up a considerable momentum, which is accentuated at the moment of striking the ball by the fact that you are slightly more than *half way through* the act of transferring the weight of the body from the right leg to the left. This transference of weight is of the utmost importance in this, as in nearly every other stroke in the game, altho it is not sufficiently insisted upon by writers. As you acquire greater accuracy, you may, if you desire it, throw the ball higher. Many good players do so, but I must confess that I do not see much to be gained by throwing it very high.

Every golfer has had the rule, "Keep your eye

* In my overhead forehand service the racket generally hangs by my right foot. As the ball is thrown up, the racket rises and passes behind my back, the head of it falls and makes a turn like an Indian club. By this time the ball is within reach, and the racket strikes it with a lot of momentum. It sounds rather like a theatrical service, but is really easy and natural, and is used by many players.

on the ball," packed into him *ad nauseam*. It is just as important in this game. I go further and say, "Keep your eye on the bit you intend to hit." Of almost equal importance is the matter of transferring the weight from the one leg to the other at the psychological moment. Every golfer knows what this means. If his weight be not properly transferred at the critical moment, his drive suffers. I have tried again and again to

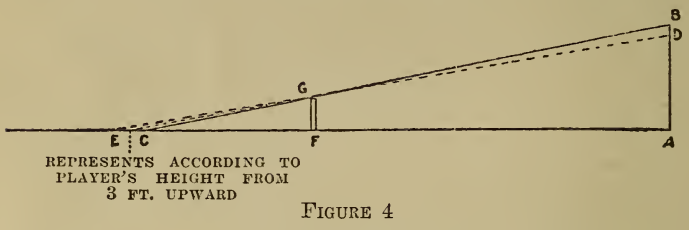


FIGURE 4

make young players understand this, yet some of them persist in standing at the base-line, and giving the ball half-arm pats without any "body" in them, kind of "put-a-penny-in-the-slot-and-see-Grace-bat" style, that is most aggravating to any one possest of average intelligence.

The importance of hitting the service at the full extent of your reach will be apparent on a reference to Fig. 4. A is the server, and when he hits the ball at the full extent of his reach and height, AB, flying in a straight line it travels from B to C, and he has all that strip of service-court between C and E available to him for his fastest services, with, of course, a bit more in the corners on cross-court services. Supposing, however, he

MAURICE E. MCLOUGHLIN—SERVING

McLoughlin is here shown starting his service. Inset is the grip for the forehand cut services.

PLATE 4

is ill-advised enough to persist in his half-arm deliveries, to pass the net and pitch in the service-court, his ball in a straight line will travel in the dotted line from D to E, and will land practically on the service-line with the same relative margin for cross-court services as in the other service. I am in each case taking practically the extreme to point the importance of my exhortation.

As in cricket, so in tennis, good length is of the utmost importance. Make your faults over the service-line, not in the net. The first service of course should be the more severe of the two. It is here that you must try your best. Your second is your reserve, and you generally go to make that sure. So does every one else, and generally it is so sure that it might almost as well be a fault. It should be the endeavor of every rising young player to cultivate a respectable second service.

Always endeavor to place your service so that your opponent has to move to return it, and, once you have discovered his weak spot, give him every opportunity to practise. Do not unduly exhaust yourself by trying for a desperately hard service. Of course, it is a good thing to have up your sleeve, but as a matter of fact a well-placed, medium-paced, good length service is often much better, especially in a single, as it gives one so much more time to get into an attacking position at the net.

In returning the service, as in nearly all strokes in tennis, you should stand practically at

right angles to the net if the ball be coming straight down court. Speaking generally, your position will be such that your shoulders are parallel with the line of flight of the ball, that is to say that you nearly always stand sidewise on as the ball approaches. By the time your stroke is finished, your chest will be facing about where the ball has gone. In the plain-faced overhead service which I have been endeavoring to explain above, you must be careful not to "chop off" your stroke. After hitting the ball, let the racket travel on until it comes down naturally and nearly hits your left knee. This is technically termed "following through" your stroke.

Whatever you do, see that you hit the ball directly it comes within reach of the *center* of your racket; in other words, always serve so as to get every inch out of your height and reach.

I have spoken about the important rule of keeping your eye on the ball up to the very moment that you strike it, also of the importance of correct transference of weight. To these may be added another point which is not sufficiently drilled into beginners, and which, truth to tell, is rarely sufficiently attended to, through not observing the first and most important rule of keeping one's eye on the ball, and that is, "Always hit the ball with the center of the gut of the racket." This is the business portion. Of course, with many of the cut-strokes this can not be done with the same

accuracy as when the shot is played with a plain-face racket meeting the ball in a direct line of flight, but even in these cut-strokes the endeavor always should be to see that the ball hits as near to the center of the racket as possible.

I have not referred to the underhand service here, because a plain underhand service is quite out of date. I shall in another place refer to a useful variety of the underhand service.

I think the best position from which to deliver your service, provided that you intend, as is usual, to follow it up, is about four or five feet from the center of the base-line. If you are playing from the base-line, which I hope you are not, you may vary it as it suits you, but don't wander far from the center. I am referring now to singles. I shall deal with the position of the server in doubles later on.

When awaiting the service, one should be on one's toes. It is quite a mistake to stand flat-footed and, as so many do, with stiff legs when one is expecting a fast service.

It is impossible to start quickly if the knee-joints are not bent and the heels are not off the ground. These actions *must* take place before one can start. Then *have it done* before the ball leaves your opponent's racket. Be on your toes, with your weight thrown forward, so that you are within a few pounds of overbalancing toward the net.

The weight is borne *across the feet* from the ball of the big toes and forward of that line—roughly speaking, on the front third of the feet. The moment the server sets, one's body should go down and forward in such an attitude that one is ready to spring on the instant. In dealing with the modern service one has not time to adjust one's position after the ball is delivered.

This is a most important point, and one that is lamentably neglected by most men, and by nearly all women. McLoughlin is a good example as to how one should await the service. He is loose all over and is ready to spring for the ball before it has left his opponent's racket. The consequence is that he gets aced, comparatively speaking, very seldom.

In awaiting the service one naturally faces one's opponent with the racket held in both hands. Many players hold it as for playing a backhand stroke and support it at the neck with the left hand. There is no settled rule for this, but it is well to hold it so as to be ready to cover one's outstanding weakness, if one has any, as quickly as possible. The racket should always be held across the body, resting lightly in both hands, and supported as in receiving the service.

Do not, however, descend to hopping about as some players do. It is most ugly, unnecessary, and useless, as one may get caught in the middle of a jump.

MAURICE E. MCLOUGHLIN—SERVING

Notice the bend of the arm with the elbow high in the air, the grip of the racket, and the manner in which the body is coming onto the ball.

PLATE 5

THE FOREHAND STROKE

This is the staple of the game of most players, and so should from the first be studied most carefully. Having thoroughly assimilated the four cardinal rules laid down in the chapter on service, and which will bear repeating, namely:

1. Keep your eye on that portion of the ball which you intend to hit;
2. Hit the ball with the center of your racket;
3. Be transferring your weight from your right leg to your left as you hit the ball;
4. "Follow through" your stroke;

the beginner must next lay himself out to acquire the art of getting the ball back over the net with certainty.

I have heard it said that a famous player was once asked by an old lady what was the most important thing in tennis. His answer was, "To get the ball over the net, madam"; and so it is. If I were asked the next, I should say, "To prevent your opponent getting it back"; and this will be most readily achieved by acquiring a good length, which is of the first importance; by that I mean, learning so to regulate your strength as to pitch your ball near the base-line.

For the forehand stroke, you should stand with your left side toward the net, your left foot in

front and pointing almost straight at the net (presuming the line of flight of the ball to be parallel with the side-lines). Your feet will be about eighteen inches apart, and your right foot, upon which the weight of your body will rest preparatory to the stroke, turned almost at a right angle to the left foot. For position of feet, see Fig. 5.

Many of our best players play their forehand shot when the ball is at the top of its bound with a sweeping horizontal stroke, but the beginner will find it easier to let the ball fall until it is within nine or ten inches of the ground before he hits it. He then hits it with his racket, which should be swung from away behind, and on a level at least with his right shoulder, at such an angle as to carry it over the net, and with such force as to allow it to drop into the court beyond, transferring his weight from right to left leg so that he executes the stroke at the time he is, as nearly as can be, half through such act of transferring his weight. This stroke is a pure underhand shot, and the racket, in making it and following on, makes three parts of a circle in the line of flight of the ball.

This is *the foundation stroke* in tennis. It should be learned both forehand and backhand. Ignorance of this foundation stroke accounts for the strange inability of many good players to deal properly with a low ball. This stroke, either with the plain face of the racket or with a slight cut, is the natural answer to the low ball. Many, in-

deed most, players step onto their stroke, taking a short step toward the ball with the left foot for the forehand stroke, and with the right foot for the backhand stroke. Some, when in position for their stroke, but with the weight on the front leg, will throw their weight onto the rear leg as the racket rises in the air, and then, all with an easy, natural swing, return it to the leg which is in front as they play the stroke.

It must be remembered that in this most important matter of transferring the weight, altho I say you strike the ball almost half-way through the swing, as a matter of fact you are really past the balance, the scales have turned, and your weight is doing the work.

In making both the forehand and backhand strokes, the weight is placed upon the leg further from the ball preparatory to the act of striking. In nearly every illustration which has hitherto been given of these important positions you will see a man standing slack and flat-footed. Now this is a great mistake, for, altho the weight is thrown almost entirely on the rearmost foot, if you are in a correct position you will find that it is concentrated at the ball of the big toe and across in a line therewith. This is the starting-point, the point on which your weight swings, or is poised, preparatory to being shifted into a similar position on the other leg, and if you notice carefully you will find that your rear heel is, or should

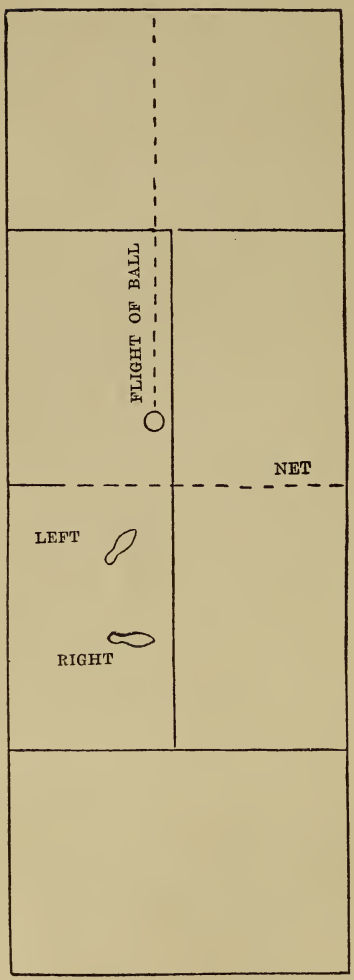


FIGURE 5
POSITION OF FEET FOR FOREHAND STROKE

be, scarcely in contact with the ground, and if it is, then it should certainly be bearing little, if any, of your weight, for that should be thrown onto the ball of the toe, and if one may judge by the feeling, the muscles of the calf, as you stand, with knee slightly bent, and every muscle ready in the best position to go directly the brain telegraphs the word of command. Similarly, do not have the front foot flat on the ground. Use the ball of the big toe to keep in touch with mother earth until your weight comes forward, and the rearmost foot takes up that function.

The only time when it is permissible, and in some cases practically unavoidable, that you should play with a flat foot is when you are taking low volleys.

After you have acquired a reasonable degree of certainty in returning the ball, your next endeavor should be to make it pitch as near to the base-line as you can every time without sending it over.

Do not get it into your head that the ball must just skim over the net. You can get a good length, fair-paced drive quite two feet above the net.

One of the greatest faults of nearly all beginners is getting too close to the ball both in its line of flight and laterally. A beginner should stand well away from the ball both sidewise and lengthwise. Let it have its bound and then deal with it. It is fatal to be cramped in your shot, and it is much easier to play your stroke advancing than retiring.

The first is natural, and you have all chances in your favor, whereas, if you have to play a shot while retreating, the chances are much against your making an effective stroke. Remember, you always want the assistance of your body, sometimes certainly in a very slight degree, but even that slight amount can not be so effectively obtained when you are "in retreat," as it can, for instance, even when you are "poised" for a moment.

The body should be nearly parallel with, or facing, the line of flight of the approaching ball, and not, as laid down by some writers, the direction in which the ball will come.

The racket must be held firmly and naturally. In this stroke there is practically no wrist-work. The left arm should not hang loosely, as is sometimes advised. It should have "muscular intention" and should balance the right, swinging forward and round in front of the body as the racket is swung behind the right shoulder, and coming back as the stroke is made and the right arm thrown forward. Indeed, at the finish of the stroke, it will be found that many players involuntarily extend the left arm behind them, so as to be practically in a line with the right at the finish of the stroke.

Above everything, acquire certainty before you begin to think of pace. I know young fellows who have been playing for years, who have all the

MAURICE E. MCLOUGHLIN—SERVING

McLoughlin is here almost falling onto the ball. Notice the angle of the racket-face and the manner in which McLoughlin is keeping his right foot behind the line.

PLATE 6

physical advantages necessary to make champions, who serve half-arm pats without any body-weight, and wildly slash at all and sundry balls, counting the afternoon well spent if a few of these meteoric eccentricities happen to bite the chalk by accident; but this is not tennis. Accuracy in placing and certainty in returning first: then, when the time comes, and the necessity, severity.

THE BACKHAND STROKE

It is amazing how many players make this shot out of position. It is of the utmost importance that the feet be in proper position for the stroke. This position is the reverse of that laid down for the forehand stroke. The right foot must be advanced and the toe pointing almost, but not quite, parallel to the line of flight of the approaching ball. The left is in the rear about 18 inches, nearly at right angles to the right (see Fig. 6), and bearing your weight. As in the forehand stroke, so in this, your body should be sidewise to the net, as most writers put it, but, of course, as the ball comes from different directions this is not always right. Your body should be facing, and parallel with, the line of flight of the ball. You must understand this clearly, as it is of importance. You are not to face in the direction from which the ball is coming. You must stand so that, looking right ahead of you, the ball will pass the line of your vision at a right angle; in other words, you must be "sidewise on" to the ball.

One of England's ex-champion players consistently plays his backhand stroke off his left foot. The consequence is he can not make a clean passing shot down the side-line on that side, as he

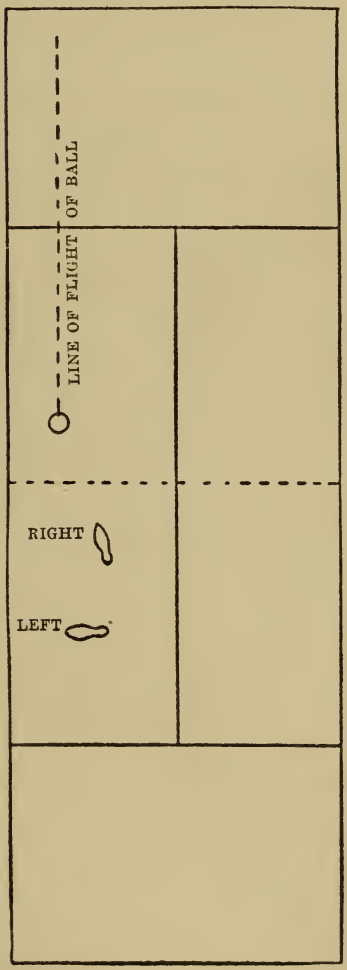


FIGURE 6
POSITION OF FEET FOR BACKHAND STROKE

gets such a large amount of cut on the ball. I have seen his return go a foot inside the court and curl a foot outside. This will show the importance of the position of the feet. That man is robbing himself of at least two feet of room at the net.

All the general rules laid down concerning the forehand stroke apply with equal force to the backhand; indeed, it is wonderful how similar are the mechanical principles involved in nearly all ball games and the strokes thereof.

The stroke is played by swinging the racket well back until it is within a few inches of the head, and then stepping onto the ball and striking it with an even swing about a foot before it gets quite close to the body. Many players forget the different positions of the face of the racket when held naturally and with the face at right angles to the floor, by, first, the forehand grip, and, secondly, the backhand grip. Take these grips, and examine the angles for yourself, and you will then understand the necessity for hitting your backhand shot before it gets "in" to you.

I have said, play the ball sidewise with your right foot foremost. I can not impress this too strongly on the beginner. As a matter of fact, many fine strokes are played with remarkable accuracy by some players, when they are playing at a still greater angle, almost with their backs to the net.

Before I temporarily leave the consideration of the two most important ground-strokes, I shall risk repetition and remind you of the tennis-player's alphabet.

1. Keep your eye on the ball, and not only on the ball, *but on that portion of it which you intend to hit.** You do not always hit it in the same place, as will hereafter appear.

2. Hit the ball with the center of your racket.

3. At the moment of hitting the ball, *be transferring* your weight from your left (in this case) leg to your right.

4. Hold your racket firmly when you are making your stroke. Neglect of this causes the loss of many strokes.

5. Follow through your stroke.

I want you to pay particular attention to the words "be transferring." In driving at golf, as already mentioned, a great deal depends upon the correct transference of the weight of the body at the critical moment, and so it does in tennis. You really hit the ball slightly more than half-way through the act of transferring your weight. If this point is thoroughly mastered, and you get your body to do its fair share of the work, you will be astonished to find what pace you can get out of a stroke by correctly "timing" the body onto the ball.

* This, of course, is a counsel of perfection, but it is what must be aimed at.

THE HALF-VOLLEY

I AM always amused at the half-contemptuous short shrift this beautiful and useful stroke receives. I am inclined to think that it is somewhat on the same lines as the public opinion which caused "volleying" when first introduced to be considered "bad form," and the enterprising player who bounded to the net and killed his opponent's soft returns, in very truth a "bounder" (in English slang meaning a very objectionable person)—because the other fellows couldn't do it.

To a great extent this is so with the half-volley. It really is not a very difficult stroke, but it has never yet been forcibly borne in upon tennis-players why they miss this particular shot so frequently. This is the stroke of all strokes which is played by most players nearly blindfolded. Here again let me shout in stentorian tones, "Keep your eye on the ball." Do we miss a drop-kick? Have we any objection to a half-volley at cricket? No, because we look at these, and we don't look at the half-volleys on the tennis-court. There is no stroke which allows so many balls to pass "clean through the racket." This, accompanied by the fact that the stroke is nearly always used merely as a defensive shot, has, I think, invested it with terrors it should not possess. A good player should be able and willing to take

MAURICE E. MCLOUGHLIN—SERVING

McLoughlin has now struck the ball, yet his right foot has not crossed the line. It comes in now very fast as he runs up to the net. This is a perfectly fair service.

PLATE 7

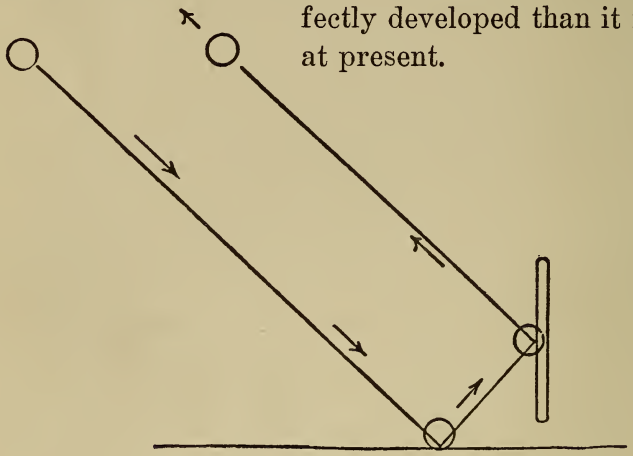
this stroke on as an offensive shot, if he sees that it will give him a better opening than waiting to play it later. If you doubt my contention, get a friend and practise the stroke, and you will be astonished what you can do with it if you observe the cardinal rule of the game, which applies with greater force to this stroke, because it is so flagrantly neglected in connection with it.

The stroke is frequently played without any follow through at all, and consists of meeting the ball with the face of the racket almost immediately it has left the ground and before it has had time to travel more than a matter of inches. It is a most useful shot. It can be, and indeed has to be, played in quite a variety of positions. It is amazing what balls a good half-volleyer can return. I have seen a ball pass a player on his backhand, apparently a hopeless case for him, when, with a swift turn, his back to the net, and a wristy half-volley, he has turned what looked like a certain loss to him into a good attacking position.

Few players realize the mechanical principles involved in half-volleying. You will see most of them meet the ball with the face of the racket inclining too much backward and away from the net. They apparently forget that the ball is already striving hard, with the initial force of its bound, to rise, and that the angle of the face of the racket must be such as to counteract this tendency. A glance at Fig. 7 will explain my remarks

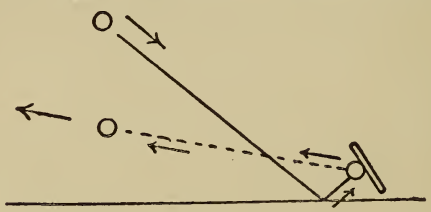
quite clearly. This, of course, refers to all balls of and above medium pace. If the ball is so slow that it requires lifting, it may be better, if you can not get to it in time to volley, to let it bound.

It is distinctly a stroke which every player should have at his command, and much more perfectly developed than it is at present.



COURT

Vertical, rigidly held racket and natural rebound



COURT

Racket forwardly inclined to correct upward tendency. Dotted line shows corrected rebound.

FIGURE 7

N.B.—In most of the figures the head of the racket only has been shown, because to produce the handle of racket or the body of the player would complicate the figure; and in no case are balls, rackets, or anything else, drawn to scale.

THE VOLLEY

The volley is a stroke played before the ball has struck the ground. It is indispensable, is easily acquired if one has a fairly good eye, and should be assiduously practised, for half the charm of tennis lies in good volleying. When standing in position for a volley at the net, the feet are kept about eighteen inches apart, the toes turned outward, the knees slightly bent, and the head and shoulders thrown forward so that the weight of the body is all forward. You are practically almost on the balance, and you hold your racket horizontally across your body, supported at the splice by your left hand.

For all volleys, the same general principles as are laid down for striking the ball in service, which, of course, is a volley, apply, but there are many volleys which come to you at the net, which are so fast that they are played almost by the wrist or arm, with what little body weight you are enabled to put into them by mere "loin rotation," which means the half swing of the body on the hips, or by falling over your balance onto the ball, to coin an expression, for the shot will be played almost before you have started your short step onto the ball.

For all low volleying, get your eye as much in a line with the ball as you can; in other words, crouch to them, so low that you can take nearly everything with the head of the racket above the wrist. This latter point is strongly and ably shown and dealt with in Messrs. Dohertys' interesting treatise on the game, and is of great importance, particularly in low volleys at the net, and, as they point out—but this I consider a much more doubtful point—in low volleys at and about the service line. Certainly, however, if execution counts for anything, any one who has seen the very fine low volleying of the brothers will deem the matter worthy of consideration. At the same time, there is no mechanical reason why these volleys can not be played just as well with the underhand stroke. I am inclined to consider that it is only a matter of practise, and that they would prove just as effective as when played in the manner suggested by Messrs. Doherty, who, I am rather disappointed to note, give no reason whatever in favor of the practise. My idea of always as much as possible keeping the eye in a line with the flight of the ball when taking low volleys hardly sufficiently applies here—altho in a modified degree it does—and, in the absence of any explanation, I must say that I fail to see any reason why, with practise, a good low volley can not be developed with the head of the racket below the wrist. It is certainly a far more natural shot,

MAURICE E. MCLOUGHLIN—SERVING

This is, perhaps, the most remarkable picture of the finish of McLoughlin's service that has ever been taken. Note carefully where the racket finishes, and the turn of the wrist.

PLATE 8

and can with practise be very accurately treated.

I have very strong opinions on the volleying question. Some people say they are extreme, but I shall give them to you, for they are valuable.

Axiom I. Never let the ball hit the ground when you can play it with a reasonable chance of a good stroke on the volley.

Axiom II. Play every volley possible overhead, or at least with the head of the racket above the wrist, always, however, observing the rule of keeping the forearm in line with the handle of the racket. With dropping balls and low volleys generally, you have my ideas and Messrs. Dohertys'. Try them both and take that which suits you.

[I am bound to say that I can not now conscientiously advise any one even to experiment with the advice of Messrs. Doherty to keep the head of the racket above the wrist for low-volleying. This hold has been proved wanting.]

The immense importance of volleying is that you save much time and so are more likely to get your opponent out of position, or secure an opening to finish the rest at the net by a good volley.

Most players volley much better when close up to the net than from the back court. It is, I think, largely a matter of moral courage. Consider the splendidly placed volleys you serve to your opponent whenever it is your "deal." Why should you not volley better from the back court than

you do, for you are nearer the net, and have about four times the space at least—for the net shuts up most of the service-court—that you have when serving from the base-line?

I know that I shall be told that in the service you have the chance of putting up your own ball and so on, but it must be remembered that the service is the volley—a straight-dropping ball—that requires most accurate timing, and that there is no other volley played which must be directed into so circumscribed a portion of the court—a mere strip for fast services.

On the other hand, in ordinary volleys nearly the whole of the court is open to one and—here is the advantage—generally the ball is approaching the player, altho it may be dropping fast, and is therefore easier to time. I am certain that most of the bad volleying behind the service-line is lack of moral courage and of confidence in the law of gravitation. Players always, or nearly so, want to assist too much the already acquired downward impetus of the ball, and lose sight of the fact that even after the impact of their racket has temporarily checked the ball's downward flight, this impetus continues to assert itself.

I should recommend young players to try this plan. Get a friend to throw up lobs. Stand in the center of the three-quarter court and volley them back to the base-line. Note carefully how high they pass above the net, and thus you will be able

to eliminate from your mind to a great extent the bugbear of the net, when you are making your stroke. If I were starting a player who was really keen on the game, I am not sure that I would not make him learn his smashing without having any net on the court, or possibly over a tape four feet six inches high. I should know from where the ball pitched whether it was good or not, and he would learn to think of his angle, and not, as we all do, of the net, and the man at it, and it stands to reason that this thought influences our strokes most materially. As a matter of fact, many of us volley at—yes at—the net, or just to clear it. Is it any wonder we find it?

You must remember also that good length is as important in a volley which you can not kill by pace or placing as it is in any other stroke. Above everything, do not get into the habit of patting your volleys. Always get a bit of pace on them if you can, and if you get a suitable chance, unless you can be certain to win by placing, "put it out of sight" at once.

Most writers will tell you that for volleying at the net when you see a forehand volley "looming up," you are to draw your right leg back and put your weight on it, turning your body slightly sideways, and at the moment of striking make a slight step forward with the left foot, thus carrying out the general theory of all strokes. The theory is perfectly good when you have time for it, which you very often have not.

You must hold your racket firmly for the volley and meet the ball smartly with it. Do not leave the ball to attack the racket. The racket must commit the assault, otherwise there will be trouble. In only about one case may you allow the ball to do the work, and that is a shot seldom seen now. When standing right at the net, you may simply hold your racket stiffly in front of the ball, and by drawing it smartly back at the moment of the impact drop the ball almost dead over the net, but this stroke can be played practically as well, and possibly with more certainty by a cut volley, which I shall deal with later on.

THE LOB-VOLLEY

The lob-volley is one of the rarest strokes one sees played, but its usefulness can not be questioned. It consists of meeting the ball with an underhand stroke before it has touched the ground and tossing it into the air in the endeavor to get over your opponent's head. You must endeavor particularly in this shot to strike the ball truly in the center of the racket, which must be gripped firmly; and do not be afraid to toss it well up. If you try to play a low lob-volley, you run great risk of giving your opponent an easy kill. It lends itself nicely to a backhand shot with plenty of cut. In any case, you must be careful in making this shot to let the ball bound, if I may so express it, on the racket; in other words, the face of the racket must be very nearly horizontal, otherwise you will put the return into your opponent's hands. This volley, like all others, must be played; you must not leave the racket to do it.

THE FOREHAND OVERHEAD VOLLEY

Nearly all writers deal with this under the name of "The Smash," but as it is not always a smash, but quite as often merely an ordinary overhead volley, I prefer to treat of it under the above heading.

This volley is practically similar to the service except that you are not fixt for the stroke before it goes up, and do not provide the material for your shot. Its general principles are identical, with the exception that you may, and often do, step onto your stroke, and when you make it severe enough it is a "smash." When practising smashing, it will be of the utmost benefit to the aspirant for tennis honors to find out, from the different points of the court, the varying heights at which his ball can pass over the net and yet land in the court. If you are earnest about your game, I would even suggest to you to strain a tape across at the point which cuts the line of flight of your ball at the net when smashed from the middle of the back court to the base-line. Then practise at this. It will not be waste time.

In running back to bring off an overhead volley, the player should not merely try to reach the ball. It should be his aim to overrun it so as to be able

to pull himself together, at least to poise himself, and come at the ball on the general principles laid down for service. He should, while waiting, have his weight well back on his right leg, his right shoulder low, and then at the critical moment put his body into his stroke.

Let him, in this stroke, also get rid of the idea of hitting the ball down. If he finds this advice makes him drive it over the base-line, which he won't, he can modify his performance.

The backhand overhead volley is a stroke you only take on when you are forced to, and does not call for much comment. Reverse the instructions for the forehand shot, and practise will do the rest.

Some important points in smashing which should be remembered are:—

1. Position of feet with weight on the toes in each foot as it is being transferred.
2. Position of right leg, bent at knee, ready to propel body forward.
3. Weight of body mainly on right leg.
4. Head thrown back.
5. Right shoulder well drooped.
6. Balance by extended left arm with lightly clenched hand.
7. Make the stroke an aggressive shot.

The last is certainly not the least here, and should in smashing be the dominant idea. Determination and confidence are essentials to good smashing, and good smashing is an essential to a

really good game, and once you know how to do it, a little practise makes it so easy and pleasant—for you. All the above are strong points in smashing, and if you put them into practise you will smash quite well.

NORMAN E. BROOKES—SERVING

This shows Brookes in a characteristic position as he comes up to start his service. Notice his grip carefully. He will not get to the side of his racket, and so sacrifice power and accuracy.

PLATE 9

THE LOB

This stroke as the staple of one's game is contemptible. In its place it is a fine scientific shot, requiring far more skill, nerve, and delicacy of touch to play well than many a more showy stroke.

It is a defensive shot, generally played to give one time or position, or both, and the beauty of a good lob is that the best man living must chase it and thus be dislodged from the net, or lose the ace.

The Americans have a liking for high lobs. Theoretically, of course, every inch more than sufficient to clear your opponent's racket is waste energy, and gives more time for your opponent to get back to it and reply, but I would not advise cutting it too fine. It is hard to tell how high a man can jump, also you must allow a little margin for your possible want of accuracy. So long as you are tossing accurately enough to pass your opponent there can be little advantage in going in for high lobs, which some writers put into a special class. As a matter of fact, they are exactly the same gentlemen as those low fellows who just skim your rackets. The latter are of course faster, and therefore, when they come off, better. If you are tossing your lobs beyond the base-line, then I would say to you, put a bit of your strength into

height. It will sometimes correct your length, and in any case a dead-dropping ball is always harder to volley than one approaching you. You must not try a low lob unless your opponent is well in and threatening you.

As in a lob-volley, this stroke must be played so that the racket comes well underneath the ball, so as to lift it clear of your opponent at the net. I do not suppose that it has occurred to many players to divide the distance of their lobs. A plain lob will, after it has ceased to ascend, descend in very much the same curve as that in which it has ascended. It always seems to me that the object of a player in lobbing should be to divide his distance, if I may so express it, and to play for that point where he intends the ball to cease rising. I have tried this, and I believe it leads to increased accuracy in lobbing.

In my next chapter on the lob, reference will be made to "cut lobs." It would certainly in theory be wrong to "divide the distance" for these, as they must fall straighter than a plain lob. About two-thirds of the distance to the point you want should do for a cut lob.

Always lob to your opponent's backhand for preference, and you will find a low lob down the side-line a wonderful passing shot at times, as your opponent has to get right under it before he can reach it. This is a much-neglected and very valuable shot.

THE FLIGHT OF THE BALL

It has always been a matter of surprize to me that tennis-writers have never devoted any consideration to this most interesting subject. When a tennis-ball is struck by the racket, with the face of the racket at right angles to the intended line of flight of the ball and the racket following through truly, the ball departs on its journey to the point to which it was hit, with a minimum of rotation, and only approaches the earth by gradual descent as called upon by the immutable laws of nature, and on alighting it immediately bounds up again from the ground at almost the same angle as that at which it hit it.

On the other hand, there are a great number of strokes played in tennis in which the ball is not struck fairly. The racket passes obliquely across the intended line of flight of the ball, and in doing so, the face of it comes into violent contact with the ball, "gripping," or entering into frictional engagement with the cover of it, and "brushing" it round as it leaves the face of the racket. There are many ways of doing this, but there are, I think, four primary rotary motions which may be imparted to the tennis ball, the North, South, East and West of rotation, and all

others, it seems to me, are a combination of some two, or a modification of some one, of these. The principal strokes which produce these motions, and the results of these strokes are as follows:—

I. There is the overhead forehand cut service, which imparts to the ball horizontal rotation from right to left. Nearly the same rotation is imparted by the very rare and practically obsolete underhand backhand service.

II. There is the reverse overhead service, which imparts horizontal rotation from left to right. The ordinary fore-underhand cut service produces almost the same rotation.

III. There is the drive with upward lift, which imparts vertical forwardly rotating motion to the ball.

IV. There is the chop, which imparts vertical backwardly rotating motion to the ball.

I am, of course, taking the direction of the rotation from the time and point of contact of the ball with the racket.

Now all these spins and many varieties of them produce quite distinct flights, a matter which must be carefully studied and mastered by him who would excel beyond ordinary men.

I shall later on deal specifically with each stroke, and shall endeavor to interweave into each chapter such information on the flight of the ball, and its conduct on landing, as in each case I may deem desirable.

NORMAN E. BROOKES—SERVING

Brookes' service is not so spectacular as McLoughlin's, but those who saw the memorable 17—15 set at the recent Davis Cup meeting know how effective it is.

PLATE 10

I may mention here that in the Messrs. Dohertys' recent work on Tennis, in dealing with the American services, which are exaggerations of our reverse overhead service, or a combination of some two, or a modification of some one, of the four primary rotary motions, the authors say that "the ball travels on the racket itself from the wood at one side right to the wood at the other side." This, I have little hesitation in saying, is quite inaccurate, for it is, in all services, the almost momentary impact of the racket upon the ball which imparts to the latter its rotation, and in every effective service or stroke, it follows as a matter of almost elementary theory that you should strike the ball with, or as near as possible to, the center of the racket. I mention this matter here as it is of the utmost importance that players thoroughly grasp the correct theory of producing the rotation of the ball. Unless this be done the result will be disastrous, and if Messrs. Dohertys' statement is correct, it opens up a wide field for new and startling theories.

Second only in importance, if, indeed, it is second, to the oft and properly repeated charge imprest upon players by Messrs. Doherty, "Keep your eye on the ball," is "Hit the ball with the center of your racket"; but if the Americans can get such good results by hitting the ball with the short dead strings at the side of the racket, why then should we not use them for our forehand serv-

ice, if not indeed for general play where rotation of the ball is desired? I am always trying to learn, always looking for that which is good and new, or interesting, and which tends to improve the game, but I must confess that I can not here see anything to tempt me to further research or experiment.

One might also be pardoned for asking if, after the moment of impact at the one side of the racket, the ball remains on the racket until it gets "right to the wood at the other side," what then induces it to depart on its mission in life before the wood hits it and destroys the usefulness of the stroke?

STROKES—CLASS II

SERVICE

All the general rules laid down for the simple service and strokes apply with equal force to the more advanced methods of service and striking the ball, which I am now about to deal with, with this exception, that as the stroke is a glancing blow it stands to reason that your "follow through"—if it may be so called—is not in a line with the flight of the ball.

Taking them in the order mentioned, I have to deal with the forehand overhead cut service. This is a very useful variation. Fig. 8 will show the manner in which the ball is struck to produce the rotation. The ball is thrown up in the usual way (altho afterward, when you become more expert and want to accentuate the spin, you throw it up further away from you at the same elevation, and in a line with your right shoulder a little in front), and struck a glancing blow, as shown in Fig. 8, which is a plan—that is, you are looking down from above the court on top of the racket.

This cut imparts a considerable rotation from right to left, A to B, which causes the ball to curl in the air from right to left, and when it strikes the ground to keep very low, and break

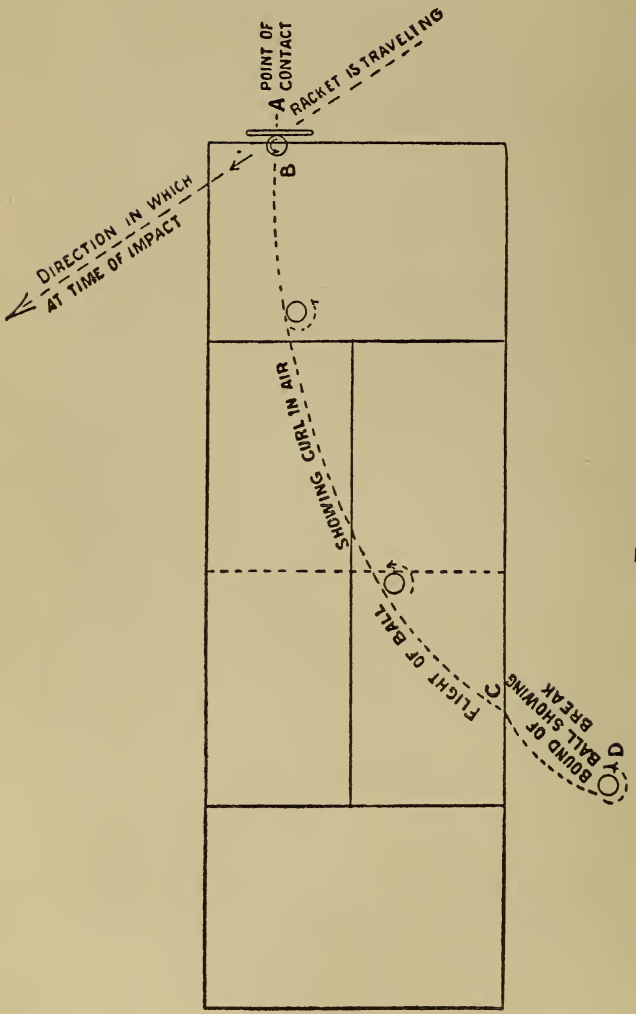


FIGURE 8
FOREHAND OVERHEAD CUT SERVICE

NORMAN E. BROOKES—SERVING

This plate shows the ball on the racket. Brookes does not generally get the ball until he has gone right up to the full extent of his reach as shown here. This produces forehand cut.

PLATE 11

away from right to left, C to D. The amount of "work" on the ball makes it very difficult to return accurately. It pitches frequently on the side-line at C close in under the highest part of the net, and drives your opponent right off the court to D. It must not be forgotten, however, that if you indulge in this form of it too often, you let him get close up to the net, but it is a fine variation, after having worked him to the middle of the court, to whip one of these across.

If the wind happens to be blowing across the court from right to left (I am speaking from the server's position), one can borrow greatly from the opposing player's backhand court when serving, as the amount of curl which can be put on this service then is astonishing. It is the same with a golf ball. Hit it "clean and true," and you can drive it into the teeth of a gale. Slice it, and the wind grips it and carries it right away.

The reverse overhead cut service, which is a most valuable delivery, is, as its name expresses, practically the reverse of that just described. It has a deceptive flight and break, keeps low and drives the striker-out off the court. It is played as shown in Fig. 9, the racket, A B, traveling obliquely across the ball from right to left in the line C D, and imparting horizontal left to right rotation E F.

Practically the same rotation as that on an ordinary reverse service is imparted by the forehand

underhand cut service, which is by no means a despicable change, especially when one is serving against a troublesome sun.

The backhand underhand cut service is almost obsolete, so I shall not waste time referring to it. Sometimes a man worries a lady in a mixed double with it.

The ordinary underhand cut service is produced by dropping the ball, and bringing the racket smartly across it with that "brushing" motion (I can not find a better word) from right to left, which imparts to it a horizontal rotation from left to right, causing it to break from left to right. I am speaking as the server now. See Fig. 10.

The Americans have another service which they deliver by throwing the ball up well over the left shoulder or beyond. They then bend themselves over toward the left and strike the ball with a glancing upward stroke, which imparts vertical forwardly rotating action with sometimes a slight admixture of right to left horizontal spin. The result is a most peculiar bound which takes you a little while to analyze. They almost hit from under the ball. This service, well executed, produces really—if you can understand what I mean—the same rotation and flight as a lifting drive, only it proceeds through the air as tho the drive were lying over at an angle of say 45 degrees. The ball curves in the air to the right of the

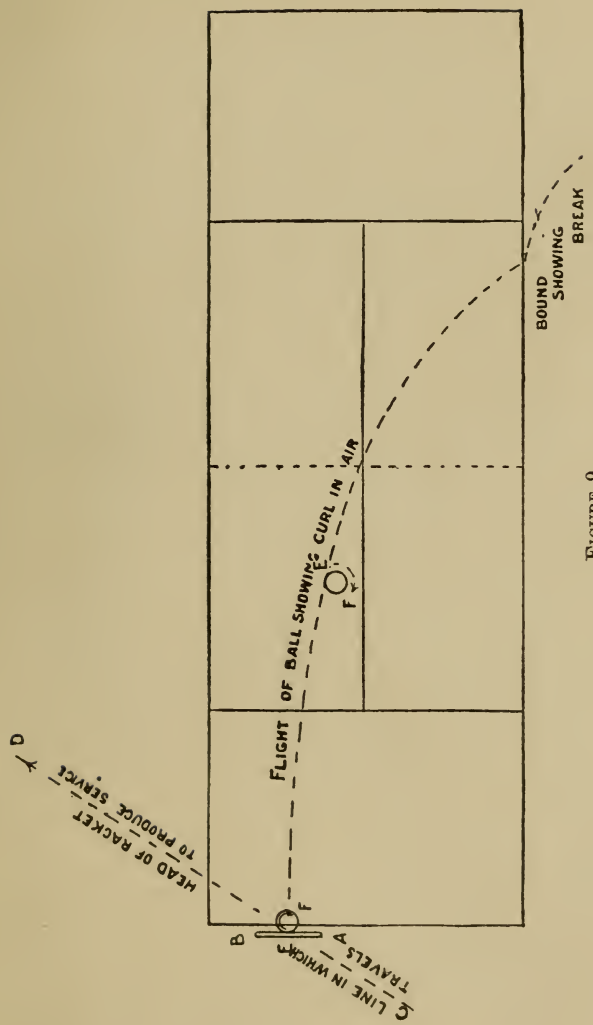


FIGURE 9
REVERSE OVERHEAD CUT SERVICE

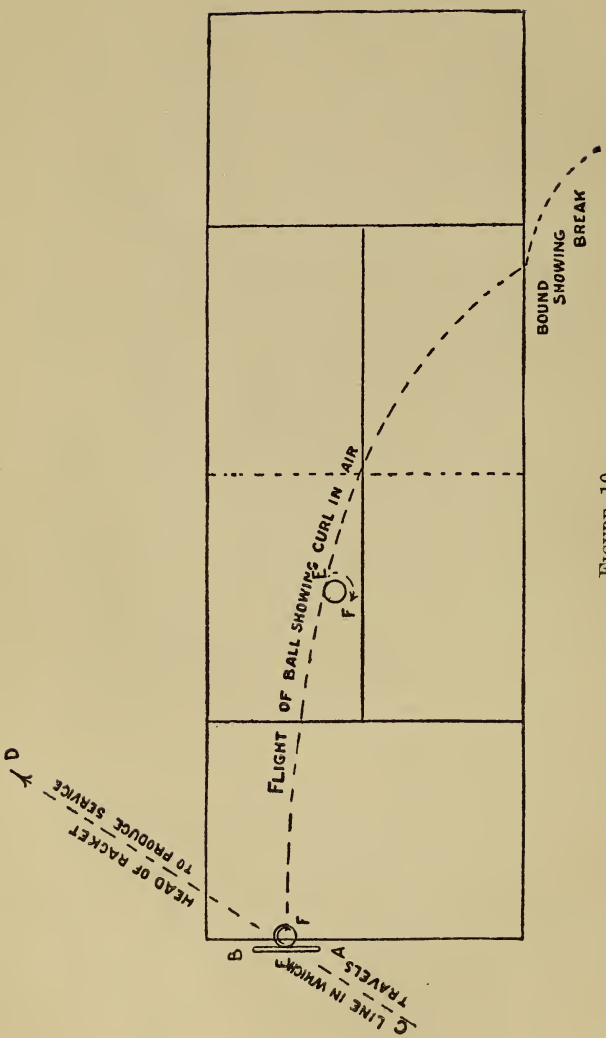


FIGURE 10
UNDERHAND FOREHAND CUT SERVICE

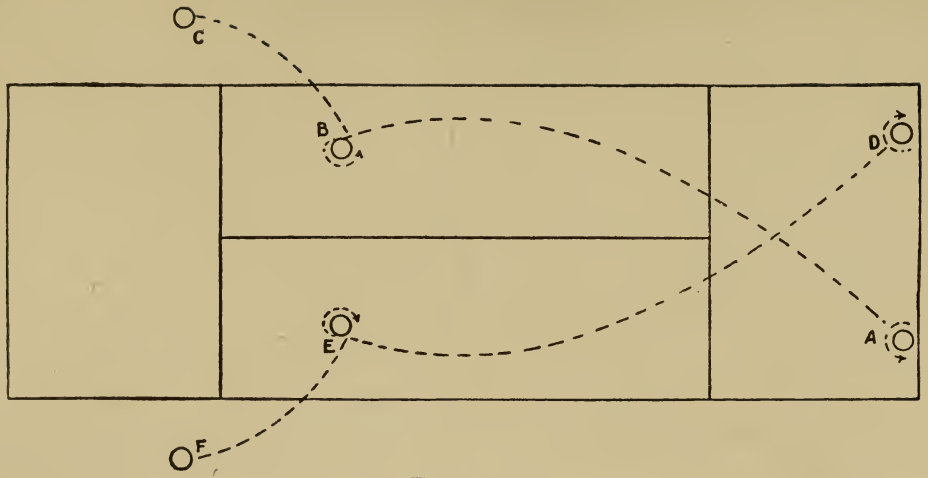


FIGURE 11

A B C—Flight and bound of American service as played by G at H I, Fig. 12.
D E F—Flight and bound of reverse American service as played by K at H I, Fig. 12.
The ball is in each case *revolving and proceeding* at an angle of approximately 45 degrees to the surface of the court.

striker-out. Generally speaking, it would break that way. It does not: it breaks to his left. I shall try to show you the action in Fig. 11, altho you must understand that the ball is rotating and proceeding through the air at, say, an angle of 45 degrees to the ground.

This is a most difficult stroke to explain verbally, but as it is rather a rare service I must try. In Fig. 14 I have shown the peculiar action of the flight of the lifting drive. Now you must look at Fig. 12 and think that you are standing right behind the stand A, which is on your base-line, and that you are facing down the court toward the other base-line. If you hit the ball B which revolves on the axis C D with the stroke for the lifting drive, you will make it revolve from E to F, that is with vertical forwardly rotating action. Consider the stand hinged at A. Push it down to an angle of 45 degrees as shown by the dotted stand. The ball has still the rotation of the lift in a forehand drive, but is rotating at an angle of 45 degrees to the ground instead of vertically. This accounts naturally for its peculiar bound which at first glance might seem unnatural. Now put your American, G, under the ball to show his service. Stop it revolving. See, he is going to hit upward, and his racket will pass across the ball as shown by the curve H I. It is really an overhead lifting volley. It is somewhat hard to explain, but I think you will be able to get it. It is lift or for-

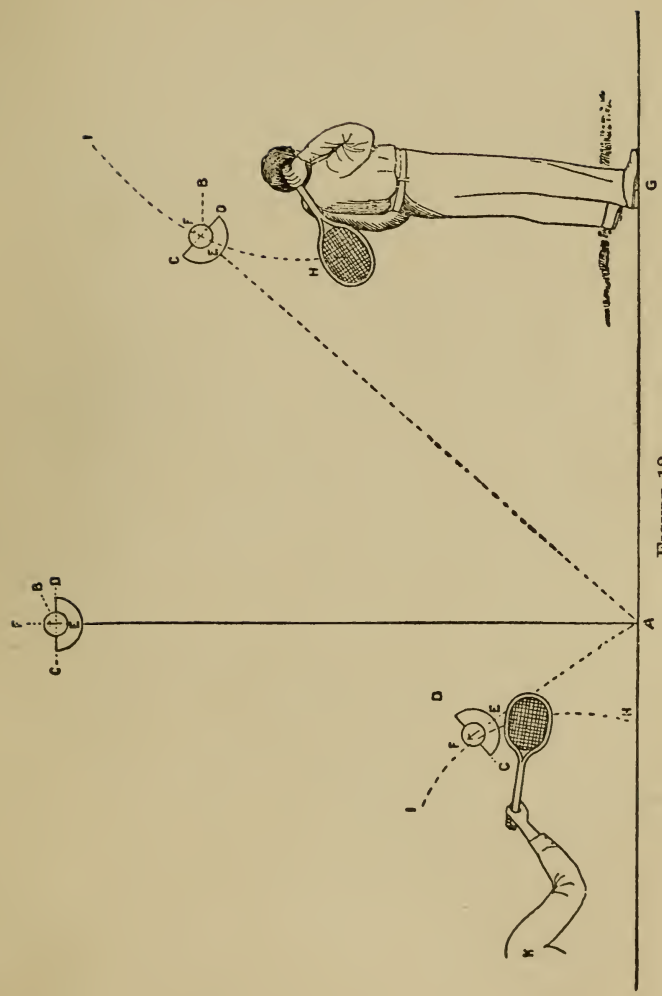


FIGURE 12
THE AMERICAN SERVICE

ward rotatory motion produced by an overhead shot instead of an underhand one.

It is the lifting drive played as a volley overhead. Let it not be forgotten that this service may also be served by throwing the ball up on the forehand side, and hitting it upward in a similar manner. I fancy this will prove a novelty for most players, and I have not seen it much used in America, but it is nearly as valuable as the other. See K, Fig. 12. The peculiarity of this latter service is that you almost face the net to deliver it.

In addition to this, the ball may be served with a "chop" or downward cut which imparts vertical backwardly rotating spin to it, and causes it to keep very close to the ground after it has struck. A command of these deliveries gives one a great advantage in serving, for it enables one to vary one's pace, place, break, and length in a most puzzling manner, and it must be remembered that ability to do this is of the highest importance. The service of many of our leading players is much too stereotyped. Altho the cut generally detracts somewhat from the pace and length of a service, it gives, I think, greater command of the ball and accuracy in placing, and with some of them gives you more time to follow up; moreover, the work on the ball, especially if your opponent attempts to play it too soon, will render his return less accurate than off a plain ball. In returning

NORMAN E. BROOKES—SERVING

Brookes produces his service in a singularly effortless manner. He varies his forehand cut with top, and conceals the character of his delivery most cleverly.

PLATE 12

these services they must be distinctly hit; you must not let them hit the racket when the work on them is proceeding vigorously. If you do, you will find the ball gripping your racket and curling off. You must do the striking, and do it with a very firm wrist.

I do not wish you to run away with the idea that all these rotary motions should be inflicted upon the ball without provocation. As a matter of fact I consider, that as in billiards, so in tennis, "side" —to use the billiard term—should only be imparted to the ball when the stroke calls for it, and you have a definite object in so doing. I know several very fine players who use a plain-face racket most of the time, but notwithstanding this fact, the importance of a proper understanding and command of the strokes which produce rotation can not be overestimated.

THE FOREHAND DRIVE

No. III, I have called the drive with upward lift, which imparts vertical forwardly rotating spin to the ball. This action which produces the spin, and the spin itself, have been called a variety of names. The spin has been called "drop," "top," "roll," "rib," "lift," "loft," "up rib," "up lift," and so on in different parts of the world. It might, I think, quite accurately be called "uppercut," but I shall herein call it "lift."

In this stroke, the racket A B passes forwardly and upwardly in an oblique direction across the intended line of flight of the ball, as shown in Fig. 13, brushing violently against the ball as it passes at G. It is played to a great extent as a kind of half-arm shot, that is to say, that the arm above the elbow does not enter into the shot so much as the forearm, which brings the racket up with a sharp brushing motion across the ball and on upward and forward.

It will be seen at a glance that immediately the racket hits the ball at G, it gets a grip on it, and sends it away rotating from G to E, that is, forwardly and downwardly.

This stroke is unquestionably the most valuable ground-stroke in modern tennis, and a correct

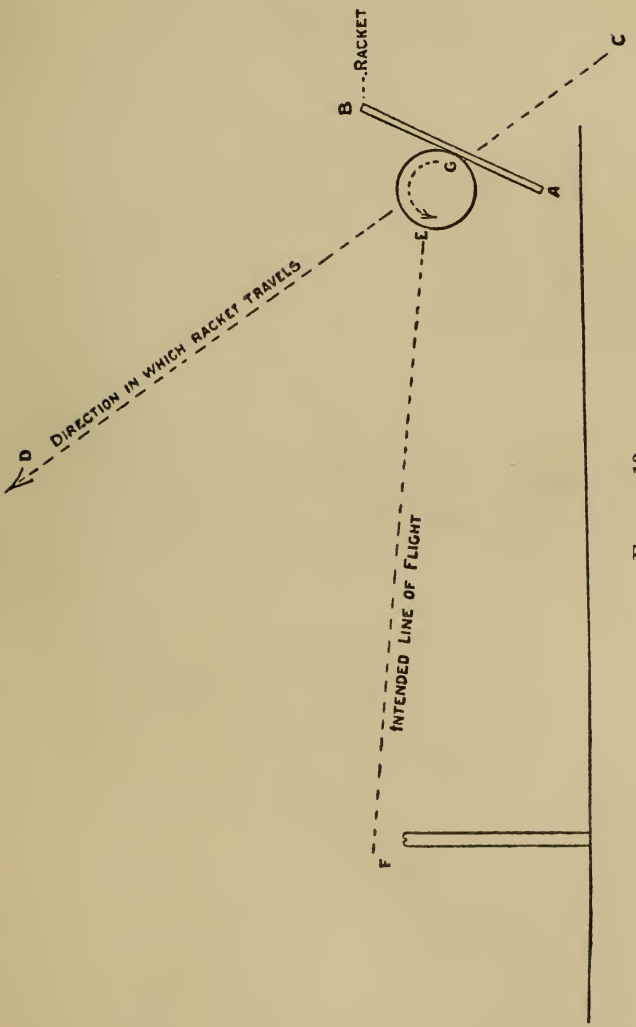


FIGURE 13
FOREHAND DRIVE WITH LIFT

appreciation of its manifold merits is of the greatest importance to the would-be champion, or indeed to any one who intends to enjoy the game. The peculiarity of the flight of this particular shot is, that while the initial velocity of the stroke is on, the ball springs away rapidly, and in many cases you would count that it was going easily out of the court, when suddenly, the initial force being spent, the downward rotation asserts itself, and it dives like a shot bird for the base-line, and is converted into a fine-length ball that takes you by surprize. I give in Fig. 14 a diagram of the flight and bound of this ball.

Some Americans get a great amount of lift on their strokes, and many a time have I been deceived into considering a ball well out of court and letting it go, only to see the lift assert itself and the ball pounce down in the court by the base-line. This flight is most deceptive, even to those who are accustomed to it, and unless you train yourself to watch the way the ball is struck by the racket, and to consider what it is doing in the air as it comes to you—a point of the utmost importance, yet hitherto scarcely treated of—you will be deceived as I have been, and as I have seen the Americans—altho they are accustomed to the stroke—time and again. In all diagrams I designedly show the face of the racket tilted backward more than it, generally speaking, should be at the moment of impact. This is a good idea to

NORMAN E. BROOKES—SERVING

Here is shown the finish of Brookes' service. His command of pace and placing is unquestionably very remarkable.

PLATE 13

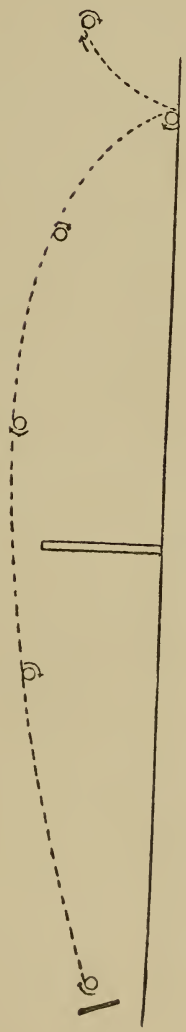


FIGURE 14

FOREHAND DRIVE WITH LIFT, SHOWING ROTATION OF BALL, SUDDEN DESCENT AT END OF DRIVE, AND BOUND, WITH CONTINUED INFLUENCE OF ROTATION

start with, for the commonest fault in this stroke is to tilt the racket *forward* too soon, instead of having it at the moment of impact *practically vertical.*

Another great virtue in this shot is, that by reason of its quick-dropping habit, it is a fine passing shot. Well played, it comes over the net and dives for the volleyer's feet, when he is expecting quite another foot of length, and then it is a terribly awkward ball from which to make an effective return. Still another and by no means an unimportant virtue that it possesses, is that it is a natural climber. The moment it hits the net it grips it, and starts climbing for all it is worth, and I have seen balls with lots of lift climbing inches. You will recognize in a moment from Fig. 15 that this is so. This faculty is not possest in a similar degree by any other ball, and when a man has his day of "hitting the duck," it is not to be despised. On the other hand, a back-cut ball proceeds to roll down directly it grips the net, as shown in Fig. 16.

According to all generally accepted ideas, one would expect the forehand drive with lift from its rotation to grip the ground and spring suddenly and sharply forward with much accentuated pace, but this is not usually so. The sudden descent which it makes when the initial force of the drive is spent, allows it to get up and be played without difficulty, except occasionally, when you get a very

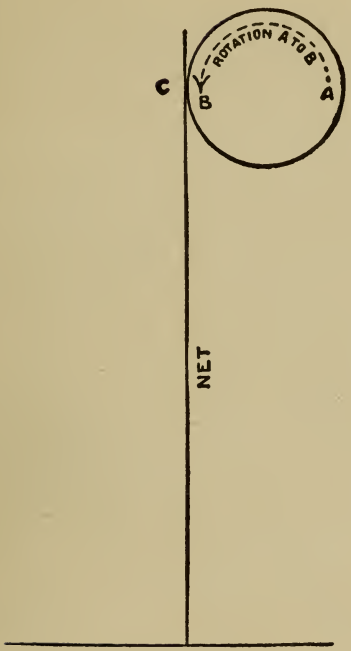


FIGURE 15
SHOWING HOW LIFT CLIMBS UP THE NET

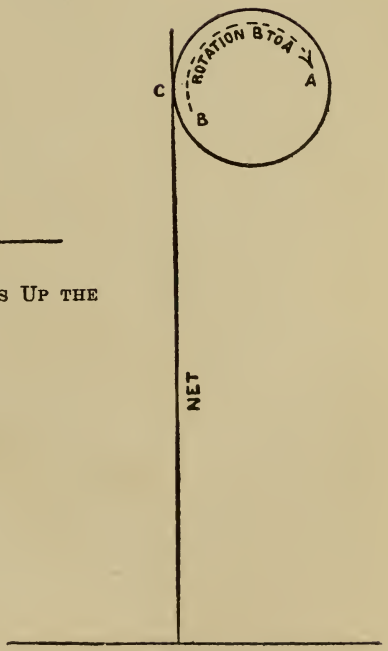


FIGURE 16
SHOWING HOW CUT OR CHOP TRIES TO ROLL DOWN THE NET

hot one. The obvious reply is a similar drive (for that grips and checks the rotary action which is already on the ball), or a plain-face return. If, however, you should intend to "chop" it, you must remember that it has already on it that spin which you intend to produce, and that the effect of your shot will be to accentuate such spin, and, if you play the ball at an ordinary elevation, to make the return fly higher than you intended. In any case where you are accentuating the rotation this must be borne in mind. Fig. 17 explains this.

You may remember that in this matter of rotation it is a question of "Like answers like," that is, a forehand drive with top meets and checks pure top spin (see Fig. 18) and likewise a back or downward cut stops the backward rotary action on a similar ball, and for this reason it always seems to me that when replying in this manner to these shots, they may, perhaps, be treated more vigorously than if you are playing them with a plain face, for there is always the upward striving of the front of the ball (which infallibly takes place the moment the ball grips your racket) for you to "come and go on" and to overcome by your lifting drive; and *vice versa* in a chopped ball.

The prime merit of the lifting drive lies in the fact that by means of it you are enabled to hit the ball much harder, and yet keep it within the court, than you can do with a plain-face stroke. Also,

ANTHONY F. WILDING—SERVING

Wilding stands very far behind the line when serving. Notice the position of the racket and arm with the elbow high up.

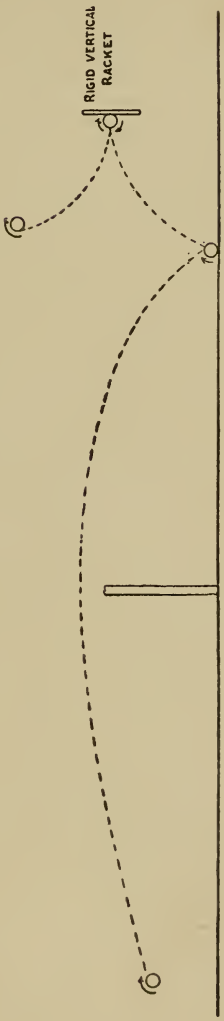


FIGURE 17

SHOWING NATURAL TENDENCIES OF DRIVE WITH LIFT

with a good command of this stroke you can keep a fine length, and generally, owing to the sudden curvature of its flight at the end—except in very fast balls, when it is not so apparent—the return has a good bound and so keeps your opponent well back.

The theory of this stroke, and, indeed, the

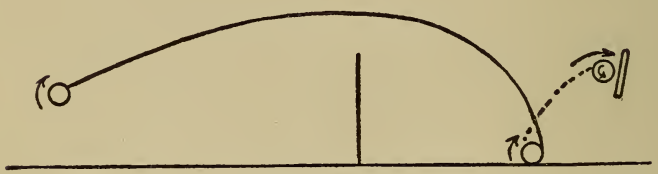


FIGURE 18

LIFT TO LIFT CHECKS ROTATION. INITIAL ROTATION SHOWN BY ARROW OUTSIDE BALL—ROTATION AFTER STROKE BY ARROW INSIDE

practise, when once the theory is thoroughly grasped, are so simple and yet valuable, that it is a wonder that more stress has not been laid upon them. I have seen youths vainly cleaving the air with frantic energy, who, when I have asked them for what they strove, were at a loss to explain.

I shall give here a diagram which shows very clearly the principle (Fig. 19), and shall suggest a means whereby the practise may be acquired. If you can not get a friend to practise shots with you —and I must admit it is hard to find any one with energy and intelligence enough in these degenerate days to practise their scales thoroughly before they "start right in on Wagner"—you must try

to get a blank wall with a piece of smooth ground or asphalt in front of it. Mark upon this wall a line H, say three feet high. Hit your ball against

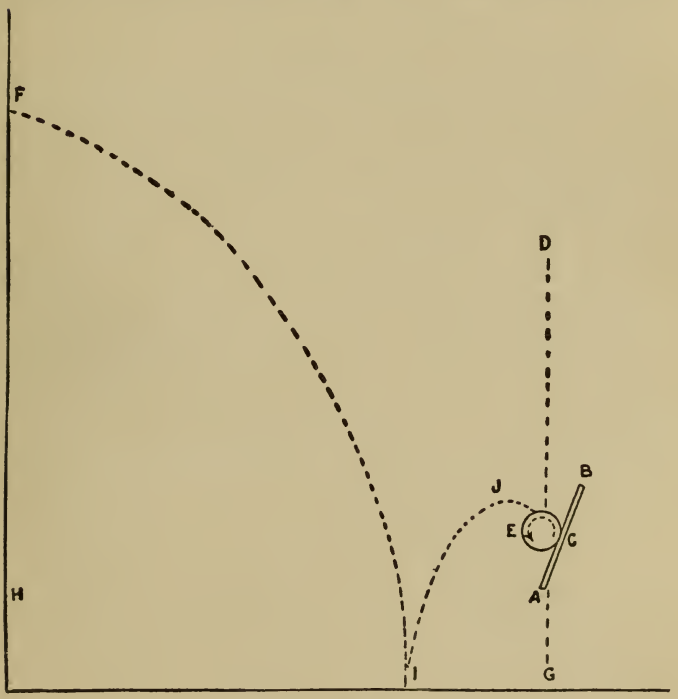


FIGURE 19

SHOWING HOW THE PRINCIPLE OF THE LIFTING DRIVE MAY BE LEARNED

the wall at F, and when it has struck the ground at I, risen to the top of its bound J, and is beginning to fall (later on you may attack it earlier), "brush" your racket A B against its face, moving it sharply up in the line G D as shown

in Fig. 19, hitting the ball as near the center C of your racket A B as you can. In this case you will see that the face of the racket is inclined back at an angle from A to B. As the ball drops and your racket travels smartly up they meet at C. Instantly the downward flight of the ball is arrested at C, but continues at the opposite side E, and at the same moment your racket has gripped and rapidly pushed up the side of the ball at C, and passed on, imparting vertical forward rotary action (about a horizontal axis), in other words, top spin, to the ball from C to E.

At first the ball will merely receive a little spin, go forward a few feet, and drop. As, however, you get the idea into your head, you will alter the angle of the face of the racket to suit the flight of the ball, and the distance you wish it to carry, and will gradually make your stroke, instead of a perpendicular "brush" upward, go more through your shot at an angle approaching that from A to F. Very soon afterward you will discover that you can improve this shot with a bit of what is commonly called wrist-work, which will come quite naturally. This, however, is not true wrist-work. It comes mainly from the forearm roll and the elbow, except in the case of the full arm drive, when it is pure upward sweep across the ball.

So many players make this shot in different ways, that I can not lay down any hard and fast

ANTHONY F. WILDING—SERVING

Observe the angle of the face of the racket and how Wilding is throwing his whole weight into the stroke.

PLATE 15

rules as to the exact angle at which the blade of the racket must be held. That depends on so many things—the bound of the ball, the work that is on it, whether you do much wrist-work or not, the height at which you play it, and quite a few other things. I must content myself with showing you how to get the stroke, and must leave you to adjust your own angles and the amount of forward motion you put into your shot.

The same rotation may be obtained by pure lift on a straight underhand shot played from beside the right foot, but it requires very accurate timing and moreover possesses no advantage over the shot above described.

There is another forehand drive that is a very useful shot, particularly if you are cramped for room. This is a kind of cross between the spin imparted by the fore-underhand cut service and that of the lifting drive, and is obtained by bringing the racket, with swing as for the forehand plain drive, between the right leg and the line of flight of the ball, instead of, as in the ordinary drive, hitting the ball at the back with a tendency toward the side farther from you. The stroke is played by bringing the face of the racket across the ball at, as nearly as I can say, an angle of forty-five degrees, so that the shot imparts a little of both "cut" and "lift" to the ball, which in its flight has the distinctive final "dive" of the lifted ball, and on account of the cross "cut" (similar

to the underhand service) frequently after hitting the ground keeps low. It is distinctly a useful and, when well played, by no means ungraceful shot. It is not, however, much used by those who have the lifting drive, and possesses few, if any, advantages over that shot. The sister stroke to this, namely, the pulled drive, is so rarely used that it may be regarded as a negligible quantity. It is obtained by swinging out across the ball, taking it low. This puts modified top on the ball, makes it keep low and dive sharply across court. This is, probably, the rarest stroke in tennis.

I have not so far dealt specifically with the drive in which the ball is taken at the top of the bound, altho, of course, the lifting drive may be quite conveniently used for this stroke. Sometimes it is played with a plain face, and then it is almost a horizontal sweep with a clean follow through, the lower side of the blade of the racket being, if anything, a little above the hand. Quite a logical pursuance, if I may use the word, of this stroke is the drive off a rising ball, which I feel confident will in the near future play an important part in the game. In this stroke it is of the utmost importance that the nature of the flight of the ball be considered, and a due appreciation be had of the angle at which the face of the racket should be held. This will be apparent from a study of Figs. 20 and 21.

It must be remembered that, generally speak-

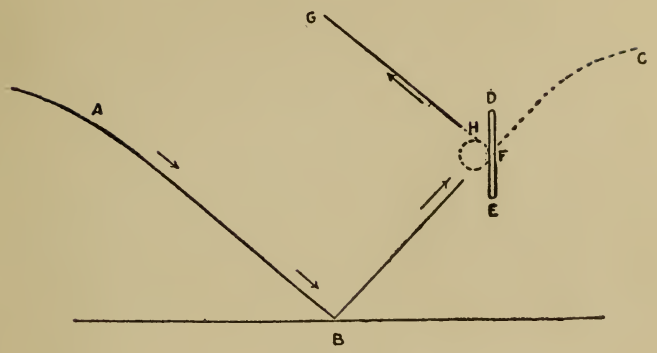


FIGURE 20

SHOWING ERROR OF PLAYING RISING BALL WITH VERTICAL FACE

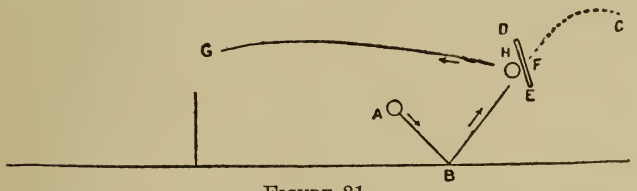


FIGURE 21

SHOWING FACE OF RACKET INCLINING FORWARD TO CORRECT RISING TENDENCY OF BALL IN INTERRUPTED BOUND B C

ing, apart from any adventitious aids to the ball, the angles of incidence and reflection are the same; in other words, a ball, provided it has no spin or work, will rebound from a wall or the ground, or the face of the racket held still and firmly, at almost exactly the same angle as that at which it hits it. In playing at a rising ball, many players forget this, and do not so use the blade of the racket as to counteract the upward tendency of the ball. For instance, in Fig. 20, the ball pitches from A to B and strikes the ground at B. It im-

mediately bounds off at the same angle, and strives to follow the course B C before it commences to drop. If then it be met at F with a vertical racket E D, as is so often done, it will unquestionably endeavor to fly off the face at the natural angle F G. This tendency is certainly checked considerably by the impact of the racket, but it is there nevertheless, and must and will assert itself in however small a degree. To correct this, the blade of the racket must in playing all lifted or plain rising balls, especially balls with much pace on them, be inclined forward as at E D, Fig. 21, to counteract this upward tendency and produce the flight F G. In attacking all rising balls, this idea should be firmly kept in mind, and once the mechanical principle involved is grasped, I believe that all players will deal with a rising ball with much greater confidence and certainty than they do now.

Few, if any, players have thoroughly grasped this principle. So strong is this upward tendency that if the ball be rising fast, and is fairly high, it can be played in an almost unreturnable manner with forehand lift or top, which hits the ball with almost a horizontal sweep at that portion which lies half-way between the points F and H, and, if anything, sometimes a little further forward, especially if the ball be near the net.

I have never seen a player deliberately attempt to use the lifting stroke for a lob, but I am certain

ANTHONY F. WILDING—SERVING

Wilding has now played his stroke. The ball is seen in flight and Wilding's racket goes on *upward*, above where he struck the ball, thus producing top or the American service.

PLATE 16

"it is there"* nevertheless, for of course the mechanical principles of such a lob and a drive are exactly similar, and I have seen so many fine fast deceptive lobs played off this stroke by mishits, or through exaggerated lift, that I could not but be struck by its possibilities in the hands of a skilful exponent.

* A year after this was written I saw M. Paul de Borman, whose excessive lift is well known, play this stroke at Wimbledon, and he told me that he had used it very effectively in mixed doubles. It is not, however, worthy of special cultivation.

THE BACKHAND DRIVE

Practically all the general principles laid down with reference to the forehand lifting drive are applicable to the backhand. The horizontal shot on the backhand is one of the very finest strokes I know, and has the advantage that when you have mastered it you can make an effective return of a ball which would be unreturnable, or returnable only by an ineffective shot, in any other way. The shot I have in my mind is when you are caught out of position by a ball coming straight at your middle. Your thumb is up the back of the handle and your racket practically horizontal, as with a half-swing of your body, and, of course, transferring your weight from your left leg to your right, you draw the racket smartly across in front of you, and upward and forward at the same time, producing a fine, unexpected return. Some of the Australian players are very good at this shot, but naturally it is more effective when played at a proper distance from the ball.

You will perhaps ask what is a proper distance. That I can hardly tell you, but this general rule will do, I think. You should never be so far from the ball as to feel that you have to make the least undue effort to step into its line of flight sufficiently to reach it easily; and as to the position of

your arms, my invariable rule at tennis or anything else is to get as close to my work as possible without cramping, and whether in volleying or driving to be as compact as I can. Have nothing floating about loosely. Every muscle is, or should be, doing its appointed work as you play. Even the despised left arm, whose tennis-muscle is generally so sadly lacking, has other functions than throwing up the ball for the service and helping to sustain the weight of the racket between strokes. All the time you will find that as your right arm does anything his sinister brother is closely attending, sympathizing, and balancing; and if he isn't, it's your fault, not his. The disengaged hand should never be dangling. It should always be lightly clenched and under full control, as shown in my photographs of the backhand stroke.

The rule as to position of the feet is, of course, of as much importance here as in the ordinary plain-face returns.

Now and again you will be caught out of position and have to make your return as best you may, but you must always remember the importance of playing the shot in correct position when you can.

There is one peculiarity about the backhand stroke. That is, that you can play a lifting drive with a vertical stroke with far more certainty than is possible with a forehand shot. There is something in the action of the arm as it is drawn up

across the body which seems to lend itself to the shot, and, played with a free swing and a clean follow-through, it is a most beautiful and effective stroke. The ball must be struck well before it is in line with the body. The head of the racket hangs toward the ground, and the hand right above it is traveling rapidly forward and obliquely upward as the racket encounters the ball. At the moment of impact with the ball the face of the racket is almost vertical, and when the stroke is finished, the racket is pointing high up in front of the right shoulder. I speak here of the drive off the low ball. The photographs explain clearly the action for low, medium, and high returns.

In both this stroke and the forehand drive there is, in the shot of most players, a considerable amount of "wrist-work" which imparts pace to the racket as it travels across the ball, and so adds materially to the amount of lift or top imparted to a return. This, however, as mentioned before, will come almost naturally when once you have learned the theory of the stroke and have followed it up assiduously on the court or against a wall.

This is not true wrist-work. It is mainly derived from the turning of the forearm. The danger of calling it "wrist-work" lies in the fact that it induces many to put the turn over onto the racket too soon. which generally results in netting the return.

The backhand drive in tennis is not adequately described in any book on the game, nor has it ever been fully and properly described in any paper or periodical. There are reasons for this omission by authors who have dealt with the game, the principal of these being, perhaps, the difficulty of obtaining suitable illustrations. These, so far as I am aware, do not exist apart from the series illustrating this book. Indeed, it is a matter of extreme difficulty to obtain good and instructive photographs of this beautiful and effective stroke.

The backhand tennis drive is to all intents and purposes a lost art. I have played tennis for twenty years. I have seen all the great modern players, and I have no hesitation in saying that the backhand stroke to-day is much poorer than it was when I first played the game.

The main reason for this is the introduction of the hold of the racket now commonly used in England. In that country they have followed the methods of the Doherty brothers, who used practically an unchanged grip. The late R. F. Doherty did indeed move his thumb a little for his hold in making the backhand drive, but in effect both he and H. L. Doherty used the unchanged grip, and the vast army of players in England who have followed their methods have adopted what is practically an unchanged grip; that is, they play the backhand stroke without changing the grip which they use in making the forehand stroke.

This, of course, necessitates producing the backhand stroke with the back of the hand toward the ball, as shown in the photograph of the English backhand.

It is in this respect that the English backhand hold is so very defective, for at the moment of impact the back of the wrist is presented to the net. This is absolutely fatal so far as regards obtaining command of the ball or power, and, moreover, it generally resolves itself into a weak undercut return of a purely defensive character, instead of being, as is the genuine backhand drive, a fine offensive *winning* shot, a forcing and strategic stroke of the highest value.

It is not, of course, absolutely necessary to undercut the backhand with this hold. R. F. Doherty did not undercut his backhand. H. L. Doherty undercut his a good deal. André Gobert does not undercut his backhand, nor does Wilding, but those who use this hold always finish *across* the drive *instead of going out after it* as in the true stroke.

The Plates show the proper backhand grip. Here it will be seen that the arm and the racket-handle are almost in the same straight line; indeed, as we look at them in the pictures, they *are* practically in the same straight line, which is what I mean when I say they must be in the same plane of force.

This plane of force is so important that I must

make it a little clearer. If one is chopping wood with a tomahawk, at the moment the wood is struck one's arm and the handle of the tomahawk are not *in the same line,* but they are *moving in the same plane.* So it must always be with the perfectly produced backhand stroke of any kind. The *principle* is invariable. The picture of Norman Brookes playing a backhand stroke is a great object-lesson in this respect, either for groundstrokes or volleying.

A question that is frequently asked is, "Which side of the racket should one use for the backhand stroke?" and another favorite interrogation is, "Do you use the same side of the racket for both strokes?"

The compound answer to these questions is that it does not matter which side of the racket is used for the backhand stroke, but that one should use the same side of the racket as that used for playing the forehand stroke, when one is compelled to change from the forehand to the backhand grip to play the shot.

It is obvious that if one is allowed to take up one's position, ready for a backhand return, it does not matter which side of the racket the ball rebounds from or is struck by, except possibly that some rackets may have a trifle more "send" in them on the forehand driving side. This, however, is a matter of such fine distinction that we need not concern ourselves with it.

That which is of great importance, then, so far as regards the playing-face of the racket on the backhand, is not, "Which side of the racket shall I use?" but, "How am I to arrive at the side to use?"

In the proper backhand stroke the same side of the racket is used as is employed in the forehand stroke. The reason for this is simple when explained, yet it has not so far appeared in any book on the game. The natural finish of the forehand stroke rolls the racket over in such a way that if one desires, as one frequently does, to change to the backhand grip, it is done with ease, and with but little practise, almost automatically, whereas, if one intends to play the backhand stroke with the proper grip, but with the opposite side of the racket to that used for the forehand stroke, it is necessary to arrest the follow-through and practically to "jump" one's change of grip, especially if the return has been quick.

In the English game, on account of the defective grip, the ball is naturally played with opposite sides of the racket and the grip is practically unchanged. Tennis can not properly be played thus. England will have to realize this before she regains her position in the tennis world.

In 1904, I showed, when the Doherty brothers were at the height of their fame and winning everything from everybody, including the Americans, that this method of stroke-production in-

ANTHONY F. WILDING—SERVING

This is a very characteristic finish of Wilding's service. He is into his stride for the net. Notice that the finish of his stroke is *backward*.

PLATE 17

troduced by them was unsound and was bound to end in disaster for the nation or body of players which followed it.

I maintained, as I still do, that this stroke is unnatural and that it is unsuitable for at least ninety-five of every hundred players.

The Dohertys were two great players and their success justified their methods in so far as they were personally concerned, but it is a fact of overwhelming significance that England has not produced any player, fit to compare with the Dohertys, who uses the hold of the racket introduced and used with such conspicuous success by them.

In the English hold the player is applying his force *at the side of the racket* instead of *from behind it.*

I must give a very simple illustration of what a loss of power there is in this English grip. If one desired to push a railway-truck along the rails the natural way would be to get between the rails and push in a line with them, down the middle of the track. Any one without much knowledge of mechanics would think it strange to see one standing outside the rails and applying his shoulder to a corner of the truck in an endeavor to propel it, altho this method, for various reasons, including safety, is not unpopular among those who have to do this work.

In this way he is losing much of his force, for his power is not directly applied. There is too

great a "component of waste," as I have heard it described.

Now it is precisely this component of waste energy which has put the English players in the background, as I prophesied would be the case when they were carrying all before them.

I can not emphasize this too much, for the English are a stubborn race and can not learn, at least in sport, except by disaster.

This disaster has overtaken them in the world of tennis, but not before they have done incalculable harm to the game.

It is easy to be wise after the event. In this case I anticipated it by several years, and I am using it now to warn players in America and the newer lands, such as Australia, Canada, and New Zealand, not to be led away by false methods. I am afraid they are too deeply ingrained in most of the Continental players for my teaching to have much effect for some time. As it is now, even the foremost exponents of the English strokes fail when set a severe test.

André Gobert, the brilliant young French player, has as good a backhand of the Doherty type as one may wish to see, but I have seen it crack up and go to pieces under the force of A. W. Gore's fine forehand drive. It simply had not the force to withstand the pounding it got. The component of waste was too large.

A curious side-light on the inefficient English

strokes is supplied by the women players. They do not use the same strokes as the men. They have not the strength to waste. The man is stronger and he is able to bring off his stroke in a tolerable manner by his faulty method, but the component of waste will always find him out in a long match against an opponent who uses correct methods. Every time he hits the ball he gets *hit* himself in a way that does not come to the man who gets inside the rails and *pushes* down the middle of the track. For him there is no waste force. Let us look at this hold and see what it means.

I am showing in this book the proper way to hold a racket for the backhand drive. There is no other correct way; but these holds are not known as they should be, yet they are of the greatest importance to the game of every player.

I receive a great number of inquiries from divers parts of the world about how to hold the racket properly for the backhand stroke. I was under the impression that I had set this out so clearly in my books that one could not fail to understand, but it is beyond doubt that many people find it hard to learn from a picture. That is why I have shown the backhand drive with such thoroughness in this book.

Wherever I go throughout the world I am asked: "How do you hold your racket for your backhand stroke?" and this is the usual experience of nearly every tournament player.

Now I can not personally show players in Texas, New Zealand, and England how to hold their rackets, but I can do something that is quite as good. I have had the correct grips, both forehand and backhand, modeled and any player or would-be player, or any tennis-club in the world, can have the two backhand grips and the forehand grip as permanent lessons in the foundation of the game.

I intend to circulate them as largely as I can in England in an attempt to restore to players there the proper tennis-strokes.

There is a fundamental rule in all games or athletic sports which are played with a ball and a striking implement that is absolutely violated by the prevalent method of playing the backhand stroke.

This is, that at the moment of striking, the shaft or handle and the forearm shall be in the same line, or at least in the same plane of force, if I may use this expression.

The fact is that to avoid waste of energy power must be exerted in one line or in one plane.

This is what happens in the backhand drive advocated by me, where the racket is never at the moment of striking *in line* with the forearm, but is *always,* in a properly executed stroke, in the same plane of force.

We must now consider the stroke itself.

Plate 30 shows the swing-back in the low back-

R. N. Williams 2d—Serving

This is an ideal position for serving. Notice carefully weight on right leg and borne on toes, bend of right knee, right shoulder down, left up, position of the feet and the balance of the arms. These things give Williams his great pace.

National Champion, 1914

Plate 18

hand drive. Note carefully that the body is turned *sidewise* to the net, so that in a drive parallel with the side-lines the chest at this point in the stroke would be almost parallel with the line of flight of the ball. Observe the position of the feet. They form approximately a right angle. The right foot should point almost, but not quite, in a line with the intended line of flight of the ball. This is, of course, a rough statement, but any one following it will not go far wrong. If one is driving a ball diagonally across the court one's chest, at the moment of striking, would be almost parallel to the diagonal of the court. This makes the general direction a little clearer, but foot-work is so important that I show very clearly herein, by the numerous illustrations and by diagram, the correct position for the feet in the backhand drive. It is fatal to attempt to play the stroke facing the net, as so many do. It is, in this stroke, as, indeed, it is throughout the game of tennis generally, of the utmost importance to keep the eye on the ball as long as possible; indeed, one should aim at watching it onto the racket.

Note carefully the position of the feet; that the weight is mainly on the left leg, and, for this is of the greatest importance, see that the beginning of the stroke *comes from the elbow.* Remember that the wrist is held firmly at all times throughout the stroke; that, in fact, the *command* must be *in the wrist.*

Plate 31 shows the instant before impact. Notice again carefully the position of the feet. Good foot-work is the essence of the backhand drive, for if the feet be out of position it is impossible for one to get the full swing back, for one's chest interferes with the arm.

Observe the elbow pointed toward the net, the *back* of the arm *from the shoulder to the elbow* turned upward and *the side* of the hand facing the net. See also how the weight has come onto the right foot. In gaging one's distance for this stroke one should always, when possible, allow room for taking a short step forward as one is playing the stroke. This adds both to the accuracy of direction and the power of the stroke.

Plate 32 is probably the best photograph of a low backhand drive ever taken. Here we see again the foot-work on which so much stress is laid, the right foot pointing almost the way the ball is going. The ball is seen moving off the "center" of the racket, which is practically vertical at the moment of impact, while the arm and the racket-handle, altho not *in the same straight line,* are clearly moving *in the same plane of force.*

This drive is, without doubt, the most graceful and effective stroke in the game. Curiously, photographs such as this and the preceding plate always look constrained, but it must be remembered that the eye does not catch the individual pictures as does a camera. This is exemplified

by the wonderfully stiff positions shown in motion-pictures of a galloping horse, positions which the human eye unaided would never see.

It will be seen that by this stroke the ball can be met with the full face of the racket and forced squarely back across the net, altho it is generally accompanied by some top spin. Observe that the shock of the blow falls on the wrist in the direction in which it is practically incapable of bending. This contributes in a marked degree to the speed of this stroke, both in volleying and ground-strokes.

Plate 33 shows a most important position in the drive. Look at the preceding plate. Note that the thumb is behind the racket; notice also that the ball is taken much farther in front of the body than in the forehand drive. Now see in this plate that the thumb is showing on the near side of the racket-handle. This means that I am following-through correctly. Were my thumb still *underneath* the handle, or inclined to be toward the far side of the racket-handle, it would be proof positive that my stroke had been wrongly played, for the follow-through in tennis or golf is the natural result of correctly, or incorrectly, performed antecedent motions, and not *in itself* of any importance whatever, as is so often and so foolishly asserted.

If I did not allow my thumb to come around with the racket, following the natural turn of my

arm, I should find myself locked on the shoulder and unable to finish my stroke properly, thus interfering seriously with both its grace and its effectiveness.

Plate 34 shows the finish of the drive. It will be seen that the forearm has turned over, and the thumb is consequently now riding on top of the racket-handle, altho, of course, the hand has never for an instant relaxed its grip of the handle.

The grip in this stroke must be very firm *from start to finish.* Altho the command is in the wrist, the stroke is played mainly from the elbow, with the forearm-turn, and the swing from the shoulder, assisted by the body-movement. It is astonishing on analysis to find how little wrist movement there is. At the finish the wrist should be *like steel;* the racket-head should come to rest without a tremor or wabble of any kind and should point in the direction in which the ball was intended to go. Observe carefully the grip showing the leather at the end of the handle in the hand and the thumb lying up the handle. This is the old grip, and I do not believe there is to-day any better way of holding the racket for the backhand stroke; but neither of these matters is essential. If a player finds he can make his stroke better by holding the racket farther up and putting his thumb around the handle he may do so after giving the other method a fair trial.

The backhand drive played in this manner has

THOMAS C. BUNDY—SERVING

This shows the swingback in Bundy's effective Reverse American Service. Inset is the grip for this service that is suitable for most players.

PLATE 19

one very great and beneficial characteristic. It naturally produces top spin, and not only top spin, but, which is of great importance, an excellently regulated amount of it. There is no other stroke in the game of which this can be said.

The backhand chop when properly played embodies and expresses the same principle as that set out here as the fundamental requisite in the tennis-stroke.

There is a great peculiarity about what one may call the psychology of this stroke, and that is that it inspires in those who learn it unlimited confidence on the backhand. I have taken players who were absolute "dubs" on the backhand and in a few weeks had them running around the ball *to take it on the backhand.* This sounds almost like an exaggeration, but it is not.

Mr. Pell's follow-through is very good; indeed, his foot-work, management of his weight, and his execution of this stroke generally are worthy of the attention and study of the players of the northern hemisphere, for none of them is so good at this shot as Mr. Pell, and, as I have already said, there is absolutely no reason why the stroke should not be learned.

The stroke played by Mr. Pell and that which I am shown playing are identical. It is the only true backhand stroke. Some people think they are different strokes. I am illustrating the drive off a low ball, Mr. Pell the drive off low, medium, and

high bounds, and were I to show a drive off a ball shoulder high or even a backhand smash over my left ear, it would still be in its fundamental principles *the same stroke.* It covers the half circle which forms the backhand side wherein the racket works.

The outstanding blot on American tennis is the defective backhand. If we had among our national representatives players who, in addition to their other strokes, were as sound as Mr. Pell on the backhand, there is not much doubt where the Davis Cup would rest for a few years.

It therefore behooves aspiring players to take advantage of the lessons contained in this book.

THE CHOP

The chop, frequently included in the general term "cut," is Number IV, that stroke which produces vertical backwardly rotating action as the ball is propelled from the racket.

This stroke is played by bringing the racket A B with its face nearly vertical, as shown at A B, Fig. 22, down the line E F in a forward and obliquely downward course, so that in passing the intended line of flight C D it meets the ball at C, and by reason of the glancing or brushing contact causes the ball to revolve upwardly and backwardly in the direction C G. This stroke, as its name implies, is from its very nature incapable of being played with a following-through action. The racket, after hitting the ball, continues its downward course until it is suddenly arrested quite near the ground. Of course, with less chop the stroke may be played with more forward movement of the racket.

This is by no means a popular stroke, and as the staple of any one's game is not good; but in its place it is a fine shot, too little understood and played. There are some who contend that this stroke has no virtue which its more showy brother, the lifting drive, does not possess. I think I shall be able to show that this is not a correct statement.

The flight of this ball is entirely different from

that of a lifted drive. It springs away from the racket, endeavoring to rise all the time, and has nothing whatever of that assisted tendency to find the base-line which is the prominent and beneficial

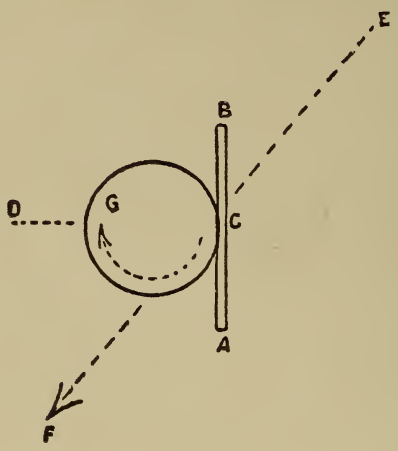


FIGURE 22
THE CHOP

characteristic of the lift; in fact, on the contrary, this ball strives against gravitation as long as it can, while the other, once its initial spurt is finished, does its best to assist the natural law. This is most marked if you happen to be playing these shots up into a wind. The cut ball will get on the wind and sail gaily past the base-line. The lifted ball puts its head down and dives suddenly for the court.

P. A. Vaile—Serving

I am here shown serving the Reverse American Service. It is generally advisable to put the ball more to the right, as shown in the next plate.

Plate 20

There is a great peculiarity in the contrast of the flight of these two balls. They each behave on landing in a manner which seems quite opposed to mechanical laws. The lifted ball should, from its forward rotation, grip the ground and dart suddenly forward very low, while the cut ball should, at the moment of bounding, on account of its backward vertical rotation, be checked in its course, and, if anything, break back. As a matter of fact, the opposite is the case in all balls of medium pace and upward. The explanation is that the sudden drop of the lifted ball causes it to strike the ground at a much more obtuse angle than it seems to, and thus, naturally, it comes up at something approaching, but, of course, considering the forward rotation, not quite, the same angle as that at which it struck the ground, whereas the chop comes over the net and strikes the ground at a very acute angle with lots of backward rotation on it. There must be, I think, an appreciable amount of what engineers call "slip"—like the engine-wheels flying round on the rail without moving the engine—before this ball grips the ground and bounds, and then, of course, the angle at which it hits the ground will be the sharper if we take a ball of each kind played with similar strength and length.

Added to this, if the ball be played with a little drag as well as cut, that is, if the motion imparted to it be a mixture of pure backward vertical rotation, and the left-to-right horizontal spin of the

underhand service, it keeps low and breaks away from left to right (from striker's side) in a most uncertain manner.

The chop or cut well played is one of the most unpleasant shots you can have on the backhand, for several reasons. You have to calculate the

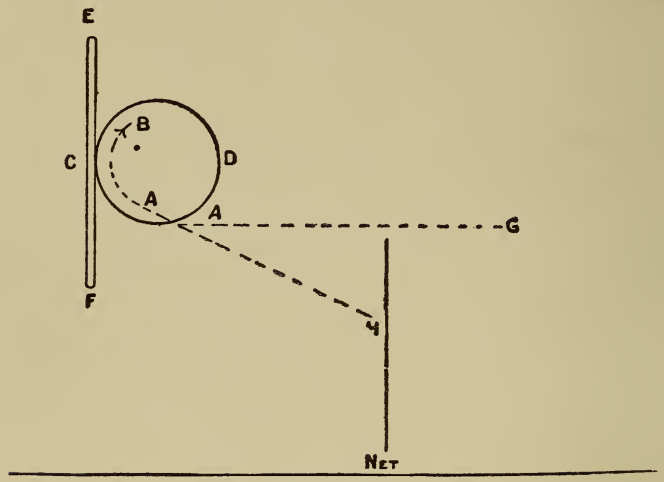


FIGURE 23

SHOWING HOW A CHOPPED BALL PLAYED WITHOUT FORCE OR CRISPNESS FINDS THE NET BY REASON OF THE BACK SPIN ON IT

break, and correct that by meeting it against the angle at which it will be traveling. Frequently, you can not gage it exactly, and your racket finds the ball later than you intended it to, and you put the ball up to your opponent at the net, or, not allowing for the backward rotation of the ball, which immediately it grips your racket develops a strong tendency to find mother earth, you play

with the trajectory you would allow a plain ball, and find your return in the net. You will understand what I mean by a reference to Fig. 23.

Here you will see the ball passes over the net in the line G A with a large amount of vertical backward rotation from A to B, and suddenly strikes the racket F E at C. The instant the backward rotation is checked at C, the point at D is thrown violently down, and unless the tendency of the backward rotation is corrected by a sufficiently smart stroke or sufficiently corresponding cut to that which produced the rotation already on the ball, it will inevitably find the net, as shown by the dotted line C H. Many a time and often have I beaten the man at the net on this. He has counted it an easy low volley over the net, and so it would have been off a plain ball, but he has made the mistake common to so many tennis-players: "He has not been thinking about what the ball is doing in the air." I put this as a quotation. It is of vast importance. You must think what the ball is doing in the air every time. It is no worry to do this. It is one of the pleasures of the game, and will come quite naturally in time.

As you see a billiard-ball running round the table you watch it and calculate that it has not enough side, or has too much side, or that possibly it has the wrong side. It is no trouble. Do you ever do the same at tennis?

To me one of the chief delights of tennis is

to beat my opponent by head-work. It is astonishing what a little thing will win the match for you, and, apropos of the cut, you will, perhaps, excuse me if I inflict a little tale on you here.

I had not played for some time when I was suddenly called on to meet an old opponent, a man whom it was always a pleasure to meet, for he "kept me guessing" the whole time. The first set he played a great game, ran in on me, and smothered everything with fine cross-court volleys which skimmed the net continually. He was just missing the duck, and playing very accurately and confidently. I changed my tactics next set, and, when prest, time and again drove, and chopped hard and low, at his middle, both good shots when you can not get away from the net-man's attentions. I was much interested to note how many of the chopped balls found the net, and thereafter I had not much trouble. Now, you must understand, a champion would, perhaps, have considered why is this thus, and have acted accordingly, but you may accept it as an indisputable fact that many of them do not think enough, and that their execution of strokes is much above their knowledge of the game.

In returning a chopped ball with a lifting drive it must be remembered that you are about to accentuate the rotation. In the matter of rotation, similar strokes check the spin, dissimilar accentuate it. It will be apparent, then, to a very or-

dinary understanding that in "lifting" a chopped ball, allowance must be made, for (speaking from the striker-out's side) it already has a large amount of forward vertical rotation, and if he puts the same amount of lift into his stroke that he would were he dealing with a plain ball in-

Ordinary plain-face drive without rotation, showing even and symmetrical flight of ball, and bound thereof.

Drive with lift or forward vertical rotation, showing sudden drop at base-line when initial force weakens, also bound with rotation still asserting its influence.

The chop (usually played on a fairly high-bounding ball), showing peculiar straight flight due to backward vertical rotation, also peculiar shooting bound.

FIGURE 24

tended just to escape the net, he will inevitably turn the chopped ball down into the net.

The cut or chop can be most effectively played on a high-bounding ball, and for a straight passing shot down your opponent's backhand off such a ball it is hard to beat, also it is a very nice shot to go up on, and there are lots of contingencies about it; but mind you don't get too fond of it.

Figure 24 is a comparison of the flight and bound of the ordinary plain-faced drive without rotation, the drive with lift, and the chop or cut.

THE LOB

I THINK the question of straight dropping lobs is worthy of a little further consideration. Supposing you are near the base-line, and a very high lob is dropping straight down to you. It will, by the time it reaches you, have acquired quite a considerable impetus. Of course, few, if any, lobs drop absolutely straight down, but I am, for argument's sake, imagining such a one. You are waiting for this. To play your shot perfectly, you must hit that ball on a little piece in the middle of your racket no bigger than, if, indeed, as large as, the palm of your hand. Has it ever occurred to you to wonder what infinitesimal portion of a second there is within which that stroke can be properly played? If your racket-head be inclined forwardly and downwardly as you strike the ball, you can see how hopeless it will be to make a good shot. I can not impress upon you too forcibly that to smash well you must get well under your work. One of the chief faults with the service of many beginners is that they throw the ball up too far in front of them and, naturally enough, smite it into the net. So little is the time that you actually have for making the stroke, and so great the downward impetus, that many players unconsciously correct the falling tendency, and give

themselves a little more margin of time in which to play the shot by standing in under the ball a little further than is advisable for a severe smash, and playing the shot with the head of the racket further back than the wrist, so that the blade lies back at an angle which allows the ball to fall on

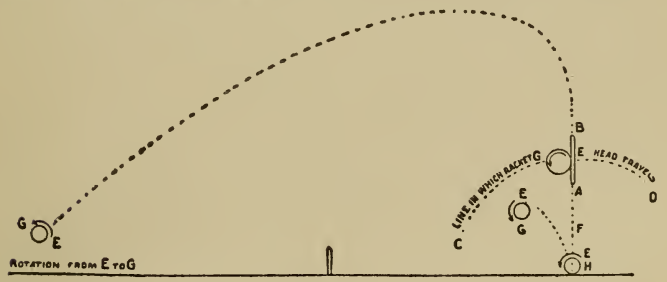


FIGURE 25

SHOWING FLIGHT OF CUT LOB (*a*) BEING SMASHED AT E, (*b*) BOUNDING AT H

A, F, H—Imaginary continuance of flight.

H—Ball and point of contact with earth. Rotation E G asserting itself and producing bound H G, or modified form thereof.

to the face of it at a very sharp angle. There is the quick-dropping ball, which has to be judged from, say, ninety feet—I have seen a Yankee "sky-scraper" so high—and your swiftly wielded racket traveling at right angles to each other to meet practically exactly where you intend them to. You may accept my word for it that smashing lobs requires practise, and should get it. Try to imagine yourself playing this shot with a racket having a blade four inches in diameter and a handle eighteen inches long. This is what you practically do every time you make a perfect

smash. A consideration of these statements, and a glance at the accompanying Fig. 25 on the subject, will show you the importance of making your lobs drop straight, if there is any chance of your opponents getting at them.

The peculiar flight of the lob shown is given with the object of drawing attention to the sudden and straight drop of cut lobs. It would almost seem that directly the initial force is expended, a cut lob should drop straighter than a lifted one, and it is certainly a safer shot so far as present developments are concerned, but a lifted lob is a shot I have never seen designedly played, whereas cut lobs are common. With a cut lob it must not be forgotten that in addition to dropping dead, and having acquired downward impetus, it is revolving backwardly toward the net and away from him who is going to play it (E, G, Fig. 25), so that the moment his racket grips it at E, a third force which is fighting in favor of the lobber is called into being, for the instant the backward rotation is checked by the impact of the racket on that side of the ball nearer the volleyer at E, the other side at G strives all it can to run down the racket. Of course, it can not do it if the volley is well played, but many a time have I smiled to myself, as I have seen the man at the net trust his racket to return a shot of mine which would have infallibly come back off the same stroke if the ball had not been rotating backwardly, but as the ball had been

P. A. Vaile—Serving

This plate shows the next stage in the Reverse American Service. In this case the wrist is being used very loosely, altho the grip of the racket is firm.

Plate 21

allowed to strike the racket, instead of the racket striking it, it had simply gripped it, curled about on its face momentarily, and fallen down. I repeat, you must deal determinedly with a ball which is rotating considerably.

Remember, then, that when you put up a good, straight-dropping cut lob you have three good allies fighting for you:

1. The difficulty of timing.
2. The acquired downward impetus.
3. The accentuated downward rotation which comes into play the moment the ball is struck.

And, remember, when it is tossed up to you, that they are all there, and get out of your head any idea of hitting it downward. If you consistently aim for three feet over the net you will miss fewer than you do now. Think of this. How often, in proportion to the number which go into the net, do you see smashed lobs go beyond the base-line? There must be a reason. If you can find better ones I shall be interested.

Added to this there can be no doubt that the average player is thinking too much about the net and the man at it. His idea, if his tennis-intellect were cultivated to the utmost, would be, "What is the angle from the face of my racket to the base-line?"

The backhand lobs, it is almost needless to say, are played in much the same manner as the backhand stroke, with, of course, the difference of ele-

vation. I find that I can lob with great accuracy, particularly across the court, by getting well under the ball and putting a fair amount of backhand cut on it. This ball nearly always deceives whoever is chasing it. Forehand cut on a lob is frequently mere backward rotation, and so does not make the ball break so much as backhand, which, in my stroke, is nearly horizontal action. If you use the backhand cut, lob down the middle, especially if it is blowing, for, otherwise, if the wind comes from your forehand side it will accentuate the natural curl of your stroke and carry the ball out of court.

THE VOLLEY

I HAVE already dealt fairly fully with the volley, so that it practically only remains for me here to discuss the effect and advantages of those strokes which impart spin or work to the ball.

Both services, the forehand cut, and the reverse overhead, make splendid volleys for two reasons: first, the grip which one gets on the ball gives one a greater certainty in placing the ball; and, second, the line of flight of the ball being influenced merely by the angle at which the face of one's racket hits it at the last moment, it is almost impossible to anticipate correctly its flight, and moreover, from its spin, which in a severe stroke is considerable, the bound will be low and erratic, and render a safe return,—even if the ball be reached,—problematical. Up till the very moment of striking, it may look as if you intended to smash the ball back to the base-line, when, at the last fraction of a second, your blade turns, and the ball flies on to the side-line, between the service-line and the net.

For many volleys at the net the cut is advantageous, especially if you want to drop a ball short, and, indeed, I never advise playing a ball off the ground by a tap with the plain face. It is more certain, as a general rule, to cut it over if

you want to drop it short, and it gives the opposing side less time to reach it.

Altho one rarely sees them used, the forehand and backhand lifting drives make beautiful and effective volleys when the ball comes to hand at a suitable elevation, and the return can be played so sharply across court as to be almost a certain score. I have seen some of the American players make these shots splendidly. They are well worth trying, as the would-be champion can not know too much. One of England's foremost players, who never volleys unless he can not help himself, when forced to do so, plays a fierce and effective forehand volley of this description.

I would lay it down as a general rule that you should not volley straight down the court, but, rather, cut it off at an angle. As in everything else, however, you must be guided by circumstances, and you should remember that you must not go seeking the side-lines when you can win with a yard to spare; and again, do not bother about making ferocious gallery smashes where force is unnecessary, for you are only making your opponent a present of so much energy. On the other hand, if he picks up one of your "pats," which you should have "murdered," I shall be the last to say an extenuating word in your favor.

Many volleys are killed by pure pace, others are smashed hard on to the ground with such force that the bound carries them beyond your oppo-

THOMAS C. BUNDY—SERVING

This shows Bundy at the moment of impact, and is a valuable lesson in the production of this service.

PLATE 22

nent's reach. It is necessary to consider that you mean to hit this latter kind of volley down into the court. Don't trust to gravitation and acquired impetus for this shot. Remember that if you mean to make an effective smash you must call upon your body to assist you and throw your weight into the stroke.

THE MODERN SERVICE

There can be little doubt that modern tennis is too much service and not enough play. That is a peculiar way of expressing it. An old baseball-player put it another way. He said: "Tennis is now very much like baseball—all pitcher," and there can be no doubt that the "pitcher"—or server—occupies a totally disproportionate place in the game.

The service was originally more the means of putting the ball in play than a branch of forcing offensive tactics, and in the early days of the game it was not the tremendous advantage that it is now in the hands of a first-class player.

At the last Davis Cup contest there was a remarkable exhibition of the preponderance of the service in the modern game. Those who saw the memorable match between Norman E. Brookes and Maurice E. McLoughlin, will remember that it was not until the thirty-first game that McLoughlin succeeded in breaking through his opponent's service and then winning his own service and the set at 17-15. For thirty games these two fine players had alternately won the service.

Many people thought that this was a great tennis-match. It did not seem so to me. It was the most wonderful service duel that I ever saw—or expect to see; but it demonstrated beyond a

doubt that the service will soon have to be regulated in some manner, otherwise its preponderance will ruin the game. I foresaw this when this book was first published. I then suggested that in time the measurements of the court would have to be altered to suit the development of the game.

The service would not be such a tremendous advantage as it is if the foot-fault umpires were courageous and able enough to see that the rules of the game were observed. In England, the duty of calling foot-faults is supposed, and rightly so, to devolve on the base-linesman at each end. In America they have a special peripatetic umpire who calls—or otherwise—the faults at both ends.

In writing of the modern service, I am afraid that I can not help being severe. It is in many cases quite unfair, which makes it impossible to yield one's tribute of admiration to many very fine performances, for a game that is founded on irregularity can not be regarded so highly as it would be were it perfectly legitimate.

There are so many well-known players whose delivery is quite unfair that I have no intention of even attempting to name them all. Some of them I shall refer to. Many of them obtain a most unfair advantage from their methods. Others, who infringe the rules regularly, are merely technical offenders and obtain no benefit from their breach, but the breach should not be made. A rule is a rule, and the game ceases to

be the game when players arrogate to themselves the right to act in a manner which is inconsistent with the laws.

I can not put it more strongly than W. A. Larned once did. I was foot-fault judge at an important tournament near New York, and I had dealt firmly with two well-known offenders. It appears that Larned had been watching my "calling." After the match the winner was talking about my umpiring, as players always will talk when they are called for delivering an unfair service.

Larned "chipped in" so that he could be heard all over the piazza, saying: "And Vaile didn't call one that wasn't a foot-fault. Look here 'Jones'—let us say—have you ever realized that if you are playing a man on a bet you are trying to cheat him out of his money?"

Now "Jones" did not like this very much. It sounds bald and crude, but it is the fact.

Players are much to blame for the lax administration of the laws in this respect. They are nearly always rude when they are made to play fairly. This does not apply only to America. Stealing four feet on the run up to the net is part of many players' tactics in England. It is an unpleasant thing to say, but it is only the truth. Now it is getting just as bad here. Some one has to deal with the matter. It simply must be done in the interests of the game. I should not do it now unless I had been specially requested to do so.

P. A. Vaile—Serving

The impact in the Reverse American Service. This is practically a front view of the position shown in the preceding plate of Mr. Bundy, whose grip is slightly different from mine. Note that the ball is hit as the racket is ascending.

Plate 23

It is not necessary to foot-fault. The best players rarely do it, unless they want to get a flying start!

When Brookes was playing Larned in the bye of the Davis Cup at Queen's Club, London, some years ago, I was on one of the base-lines. The famous referee, the late B. C. Evelegh, tennis editor of *The Field,* asked me to take the line.

"Certainly," I said, "I shall be glad to"; and I added: "There's nothing depending on this match, and so I don't care how I put them off their game. I'll call every semblance of a foot-fault."

"Right. Do!" he said; and I went on.

Larned beat Brookes in three sets and I did not call a foot-fault.

Evelegh came to me afterward and said: "Why didn't you call the foot-faults?"

"For a most excellent reason," I replied. "There were none to call."

"That's right," said Evelegh. "I was watching them with you."

Brookes and Larned were within an inch or two of foot-faulting all the time, but neither of them served an unfair ball. It should be part of a good player's education to time his delivery so that it is fair.

H. L. Doherty was another very fair server. I only foot-faulted him once. Judging by the "Ooh-h-h" that ran around the gallery at Queen's it had not happened frequently before. I never heard

of him being faulted, nor did I ever see him making foot-faults.

Wilding, on the other hand, was in the habit of making a wide variety of foot-faults frequently. If Wilding saw me on a line in a double he would always choose the other end to serve from. On one occasion he was heard to say to his partner, "Let me have this end, I want to dodge Vaile."

I believe I am responsible for the peculiar way Wilding stands off the base-line, about a yard behind it.

It was at Queen's Club, London, in the Covered Courts championship, and I had pulled him up again and again for bolting over the line before the ball had left his racket.

Wilding thought he would show the gallery what "silly nonsense" all this foot-faulting was, "don't you know!" He deliberately stood back about four feet, reached out with his racket and touched the base-line, then looked at me as much as to say: "See where I am?" After this performance he served.

The ball hadn't left his racket before I called like a pistol-crack, "Fault." Wilding had not moved forward more than a few inches.

He looked at me and then said in his funny, muffled way, "How can it be a fault? I'm nowhere near the line."

I replied, promptly: "I didn't say you were, Mr. Wilding; *but you must not jump* when you are

serving; both your feet were off the floor." And what laugh there was wasn't in the place that Wilding had calculated.

I am mentioning some of these cases that seem interesting to me, because I think a determined effort should be made to put down the habit, and to uphold umpires who ably and conscientiously do their duty. Most people try to avoid what has come to be looked on as a thankless and unpleasant task. I think it would assist a good deal in weeding out the abuse if the infringement were called "Foul." Nobody desires to uphold a foul. Not one player in ten knows what constitutes a foot-fault. I foot-faulted a player—an ex-champion—in the center court at Newport a year or two ago. He "roared"—as they always do—and would have made it very uncomfortable for many people.

I merely said, "Don't worry about him. He's all right. He'll apologize twice within a fortnight." And he did. The trouble is that not everybody is so oblivious to public opinion as I am when I know I am right, and the consequence is that it is becoming increasingly hard to obtain competent foot-fault umpires and linesmen.

On the second—or third—occasion when my irascible Newport friend apologized to me I said, "Now, forget about it. Suppose, instead of my making you play fairly, a volcano had opened up and swallowed you and me and all those people

making a noise in the stand, we never should have been missed, so what you and I did wasn't of much importance *really,* was it? Now let me show you what you did." And I did so.

"But that isn't a foot-fault, is it?" he said.

"Oh yes, it is," I replied, "and you make it quite often. You don't get much, if any, advantage from it, it's true, but if I am calling your opponent strictly I can not let you go on infringing the rules."

But his opponent, whom I had called ten times, was getting an advantage from his breaches of the rules. He was running in on his service, and was getting a foot or two over the line before he hit the ball. This is what McLoughlin and many other players habitually do.

McLoughlin has had his attention called to this. He maintains, and rightly, too, that he is entitled to consider his service fair unless the foot-fault umpire calls him. The trouble is that so few umpires are game to do their duty. It is most amusing to hear the apologetic manner in which they say "Fault." If, instead of this, one heard coming, like the crack of a revolver, "Foul!" I am sure it would have a salutary effect.

I must speak plainly about McLoughlin's service. In my opinion it is very unfair. His right foot is, in an important match, generally over the line long before he hits the ball.

He could not get his great speed of service and

THOMAS C. BUNDY—SERVING

This shows the moment after impact in the Reverse American Service. Notice how Mr. Bundy has come upward and across the ball.

THOMAS C. BUNDY—SERVING

This is the finish of Mr. Bundy's service. Notice the turnover of the wrist. The racket passes right across in front of the server.

run up, unless this were so. I have hesitated long before I put this on record, and only do so now under pressure and the most absolute conviction *of its justice and necessity.* Many tennis players know that this is my opinion. At the last championship at Newport, McLoughlin, during his match with Williams, was foot-faulted *eight times in the three sets.*

In twenty years' experience of the game I have never heard a player of his class "called" so often. I can not call to mind a case of one being "called" half as many times *in one match.* I did not see this match, but it is not unlikely that being held to the base-line was enough to turn the scales against McLoughlin. The umpire who called him is a competent and fair judge, now the President of the West Side Tennis Club.

The practise is a great and growing evil, a menace to the game, and, moreover, it robs it of much of its interest. I will not permit a man to do it against me in a friendly game. Certainly one does not often have to put up with it there, but I have directed a man's attention to the fact that the right place for his shoes is outside the court until the ball is on its way.

McLoughlin not only gets the advantage of his terrific speed from being allowed the free plunge of his right side onto the ball, but he gets such a flying start for the net that he can get almost on top of it for the return. Six *inches* often mean

the difference between a killing downward or cross-court volley, and an upward stroke fighting for position on the next return; but if one can *annex six feet* it is turning the game of tennis into something not contemplated by the laws.

There is no possibility of doubt that the chief development of modern tennis is the American service. It was in 1904, in the first edition of "Modern Tennis," that I pointed out that this would be so, and explained for the benefit of English players most clearly how this valuable service was produced. I well remember that in those days it was considered that I attached far too much importance to the spin of the ball. The English idea of tennis is to waft the ball continually back and forth across the net until the other man misses it, and there is an entire absence of work on the ball. This follows almost naturally from the extremely defective grip of the racket which is used by nearly all English players.

In this same year, 1904, at the East Croydon Tournament, the president of the All England Lawn-Tennis Club came to me and, with a delightfully patronizing smile, said: "Don't you think, Mr. Vaile, that this American service idea is thoroughly exploded?" I assured him that, on the contrary, it had not begun to be understood by Englishmen; and that as they did not know either the theory or the practise of the stroke, it was somewhat premature to talk about it being exploded.

English players know now the tremendous influence which spin has on the flight and bound of the ball, and they are making an endeavor to obtain the benefits which arise from imparting spin to the ball; but their defective hold of the racket absolutely prevents them from getting many of the best strokes in the game.

No player who produces his strokes on the lines of the English or Continental players can ever hope to be consistently accurate against a powerful opponent.

We had a most remarkable illustration of this recently in the Davis Cup Contest, when a brilliant young player who was opposed to two players who in the main produce their strokes soundly, showed how extremely erratic it was possible for one who uses these methods to be. I am referring here to the English method of stroke-production, because, generally speaking, it is useless for dealing with the best class of modern service.

The distinguishing feature of the American service is that it is produced by forward or over spin, that is to say, the ball is dispatched from the server to the receiver, spinning toward the receiver. Sometimes this spin is a pure forward spin, which means spin about a horizontal axis. This gives the ball a very sudden dip in its flight before it strikes in the court, and a very high and long bound, and is in itself a good service, but this can not strictly be called the American service. It

is more properly called the lifting service, and may be played both forehanded and with the reverse action. To get the American service the spin, instead of being a pure forward spin, must be forward and top spin, which lies over at an angle of roughly 45 degrees. Perhaps it will make my explanation clearer if I say that the spin of the American service is forward spin about an axis which lies at an angle of 45 degrees. The result of this "tilt" of the axis of the spin is that the ball swerves from right to left of the server, and bounds from left to right. I am still speaking from the server's side of the net and of a right-handed player.

Now, *as the receiver,* when I see the American service coming to me, I note that it swerves from my left to my right, and in ordinary circumstances I should assume that the break of the ball would continue in the direction of the flight, but it does nothing of the sort. Immediately it hits the earth, it breaks back from my right to my left.

This was a very great puzzle to English players until I explained the reason, which is really simple enough.

All spinning things strive very hard to stay in the plane of their rotation. That is what makes the spinning top stand up and "go to sleep." So it is with the American service; the ball is spinning in a plane which lies over at an angle of 45 degrees, and when it strikes the earth, it strives very hard

to stay in the plane of its rotation. Simply put, that is the reason for the apparently erratic bound of the American service.

There is a quality in the American service which has, so far as I am aware, never been referred to in any published book on the game, that is the tremendous amount of swerve which there is in the bound of the ball. The ball on striking the earth breaks in an unusual manner and swerves *in its break* to a far greater extent than any other ball that I know. The consequence is that unless a player watches the ball *almost until it is on his racket*—for, as a matter of fact, nobody watches the ball onto his racket, nor indeed as near to it as he should—he will have many "wood strokes."

I do not propose to deal at length with the return of the American service. Briefly, I may say that the bound of the ball should be well covered by the face of the racket, that is to say, that if the ball is rising, the face of the racket must be inclined toward the net, for it is obvious that in playing a rising ball with top spin, if one simply meets it with the vertical face, the result would be an out, probably over the base-line. It is practically useless to attempt to deal gently with any variety of the American service, except, perhaps, by covering the bound and popping it at the feet of one's opponent, which is a very good method of return, unless the opposing player is extremely fast in

getting to the net, for it leaves him to play a slow ball falling at his feet as he dashes up to the net, and in the majority of cases he is put at a disadvantage in trying to do so. In returning a service in this manner the wrist and grip must be very firm, otherwise the ball will take hold of the racket too much.

Generally speaking, however, an effective American service must be vigorously dealt with. It must be hit hard enough to hold and kill the spin by mere force of impact, or it must be met and driven by the same spin as that which has already been given to the ball by the player on the other side or by some cross spin which grips and kills the spin already on the ball. For instance, a good return to the American service is a forehand drive with lift, that is, with top spin. As the American service already has a modification of top spin, it follows that directly a player endeavors to drive it with lift, his spin has to grip, fight, and overcome the spin that is already on the ball, for, as may be seen in all kinds of spin on a tennis-ball, like answers like, that is to say, chop kills chop and lift or top-spin arrests and kills top-spin, while top or lift increases chop, and *vice versa.*

This is not sufficiently understood. The result is that very frequently men who are in the habit of "stroking" the ball feel utterly lost when they meet a man who chops his ball, for the simple

reason that they add to the spin which is already on the chopped ball, as back-spin from the server's side is forward spin viewed from the receiver's side; therefore, if he hits the ball, which already has on it a large amount of spin from him toward his opponent with the ordinary lifting stroke, he simply increases the spin that is already on the ball, and in too many cases puts it into the net.

This is not a question of mere theory. It applies with great force to all high-bounding services with much spin. It is expedient for the player to know exactly what is taking place as the ball comes through the air toward him, and bounds off his court. It is only by thoroughly realizing this that an intelligent player can get the best possible result, for the action of the spin in the American service is so great off the racket that a drive for the side-line has frequently to be directed to a point two yards inside that line at the base-line.

It will not be necessary for me to say much here about the production of the ordinary American service. The plates show very clearly, indeed, how this valuable service may be produced. Some players, it seems to me, particularly Wilding, get an excess of spin on the ball. McLoughlin does not make this error. He does not get more spin on his ball than is sufficient to drop it in the service-court while it is traveling at its greatest pace.

An excessive spin, naturally, has the effect of slowing the ball's flight considerably. McLoughlin has the regulation of his spin calculated to a fraction. In this respect he is worthy of the closest study.

The Reverse American service is much less used than the ordinary American. It is one of the hardest services in the game to learn correctly, but both it and the ordinary reverse overhead service are well worthy of cultivation. The main objection to the Reverse American service, it seems to me, is that it does not throw one into one's stride for the net to the same extent as does the ordinary American. I have shown the Reverse American service by four pictures (*inter alia*) of Mr. Thomas C. Bundy, who has a very effective Reverse American service, which is, so far as I know, the best of its kind in America. Mr. Bundy's grip is more to the side of his racket than is mine. This is unquestionably good theory. In my ordinary forehand cut service I get well to the side of the racket. It would seem right, therefore, to reverse this for the Reverse American service.

The difference between the Reverse American service and the reverse overhead service is just exactly the same difference as there is between the ordinary forehand cut service and the American service; that is to say, that the racket instead of traveling horizontally across the ball as in the

NORMAN E. BROOKES—FOREHAND DRIVE

Notice carefully the fine position of the feet, and that the arm and racket are moving in the same plane of force, generally called in the same line, also that the racket-head is below the ball.

PLATE 25

reverse cut, goes upwardly across it at an angle of, roughly speaking, 45 degrees. In the reverse overhead cut the ball in its break follows the swerve of the service, but in the American service, on account of the "tilted" top spin, to which I have already referred, the break is always *against* the swerve of the ball. This makes the American service a very deceptive stroke to those who are not accustomed to it. The word "break" in England always means the course of the erratic bound of the ball. Here it is sometimes used as a synonym for curve or swerve. I am using it in the former sense here.

The ordinary reverse overhead cut service is one of the most useful strokes in the game. One of Norman E. Brookes' deadly services is practically a reverse overhead cut service, for, being a left-hander, his forehand cut service is equivalent to a right-handed man's reverse overhead service.

FOOT-FAULTS

I HAVE already referred incidentally to the matter of foot-faults, but the question is of such importance to the game that I feel that it merits some special treatment.

This is the rule:

"Law 6. The server shall before commencing to serve stand with both feet at rest behind (*i. e.*, further from the net than) the base-line and within the limits of the imaginary continuation of the half-court and side-lines, and thereafter the server shall not run, walk, hop or jump before the service has been delivered, but the server may raise one foot from (and, if desired, replace it on) the ground, provided that both feet are kept behind the base-line until the service has been delivered.

Official interpretation of Law 6—"If a foot be lifted and replaced, there must be no change of position that can possibly be considered a step."

It might possibly be well at some time to amend the law so that it would read as follows:

Law 6. The server shall before commencing to serve stand with both feet at rest behind (*i. e.*, further from the net than) the base-line and within the limits of the imaginary continuation of the *center-line* and the *side-line of the court from*

which he is serving, and thereafter the server shall not run, walk, hop, or jump, before the service has been delivered, but the server may raise one foot from (and, if desired, replace it on) the ground, provided that both feet are kept behind the base-line *and within the limits aforesaid* until the service has been delivered.

As the rule at present stands, it seems that a player, serving from the left court, may stand right up to the half-court line and then, in serving, deliver his ball so that he is practically serving from the right court, for his whole body, with the exception of his left foot and a portion of his left leg, may be immediately behind the right court. This is commonly regarded as a fault, but it seems, as the law now stands, that this is a doubtful point. Also, if my reading of the rule is right, as it stands at present, a player may get an advantage by standing at the extreme corner of the court and serving from beyond the side-line produced, for the definition of "behind" in the rules is "further from the net than."

The laws are, generally speaking, somewhat loosely drawn and incomplete. In any game one must have laws, and if they are worth making they are worth making well. There has already been far too much doubt and annoyance caused by this rule, and it can not be made too clear or enforced too strictly.

Many people, including quite a number of good

players, think that a foot-fault must be committed by something done in relation to the line, whereas it is not so, as I have already in one case clearly shown.

One may foot-fault by walking up to the proper position behind the base-line and delivering the service without coming to "rest." Quite a number of good players do this.

One may foot-fault by having both feet off the ground during the act of serving.

One may foot-fault by taking a step onto the ball, that is to say, *advancing* toward the net during the act of serving, altho it would not be a fault if even the foot nearer the net were raised and replaced *not nearer the net* than its original position.

If the foot nearer the net be raised and replaced closer to the net than its original position it is a foot-fault, for certainly it "can possibly be considered a step."

One may, of course, foot-fault by having one or both feet on or over the base-line during the act of serving.

A comparatively uncommon foot-fault occurs when the player starts the act of serving in such a position that he is not within the limits of the center-line produced and the side-line of the court from which he is serving produced, altho, as I have shown, it is doubtful if the service would be a fault if he started properly within those limits

NORMAN E. BROOKES—FOREHAND DRIVE

Again notice the perfect footwork, and that the racket, altho it has come so far up, is not *yet* turned much. Observe carefully the line of the forearm and the racket.

PLATE 26

and swung over into, or rather behind, the other court during the act of serving.

The most vicious form of foot-fault is that wherein the player gets the right foot, or some part of it, above or over the line before the ball has left the racket. I am, of course, speaking now of a right-handed player.

Many people, even experienced players, are under the impression that in order to make a foot-fault it is necessary to have one foot *on the line* or one foot *down in the court.* This is not so. One may be standing on the left foot six inches clear of the line, in the act of serving, with the racket within six inches—or an inch—of the ball, and with the right big toe directly above the base-line. This is a foot-fault. It becomes a foot-fault directly the toe impinges on the line, whether it is in contact with it or is two feet above it, as actually happens with some players. I am, of course, speaking of a right-handed player.

It appears that the United States National Lawn-Tennis Association is very anxious to put down the abuse of foot-faulting. In the book of laws published by them occurs the following:

"Foot-fault rule. Every effort to bring about the careful observance of this rule during the coming playing-season will be used by the Executive Committee, who will welcome the cooperation of all Club-officers in connection with tournaments held under the sanction of the national body. If

every Club holding an authorized tournament will make a special effort to secure for their tournament a "Foot-fault Committee," and will have such Committee carefully study and post themselves as to just what constitutes a foot-fault, and then rigidly enforce such rule, material good will be accomplished in connection with the legitimate interests of the game.

"The Executive Committee especially requests that all Clubs giving tournaments with the sanction of U. S. N. L. T. A., include in their printed notices direct information, 'That the foot-fault rule must be observed,' and copy such rule verbatim—as part of their tournament announcement."

This sounds very well, but the trouble is that it is not carried out as it should be even by the officials of the Association. I hear them again and again apologetically calling some well-known player for about one transgression in five in a voice which seems to say,"I hope you will forgive me, old chap," instead of ripping out the call in a voice which means, "You have done wrong and don't make any mistake about it. Don't look at me, young man, as tho you were an injured innocent. I can see your shoes better than you can, and on all *questions of fact* I am as absolute on this line as the Czar of Russia, and don't you forget it."

An apologetic foot-fault umpire is worse than none at all.

I am sure that if the officials of the Association were to support in a most vigorous way capable and firm umpires this abuse of foot-faulting would soon be stamped out.

At Seabright the year before last I foot-faulted two players repeatedly. I had to be very severe with one of them. He is a noted athlete. He was on the service-line, or very adjacent thereto, by the time the ball left his racket. He would undoubtedly have won the match had I let him continue to transgress. His opponent was not so bad. This match had a most important bearing on the year's rating.

The loser was very rude to me. He afterward sent a letter to the Secretary of the club directing him to apologize to me. I did not get the letter, but he told me of it himself afterward at Newport, and I saw that he had remodeled his service so that it was entirely fair as a result of the one "gruelling" that he got. He was easily the worst I ever saw on a tennis-court.

He was perturbed to think that I had not received his apology. I assured him that from my point of view it did not matter, but that, looking at it from his, I was very glad that he had sent it, and that we could easily forget it, for they all "kick" and will continue to do so until we call "Foul" instead of "Fault" for this offense.

At Newport the year before last I foot-faulted R. N. Williams 2d ten times in one match. Once I double foot-faulted him, and the second foot-fault gave his opponent the set. I did not realize this as I was calling it, altho, needless to say, it would not have made any difference.

Williams came to me next day and asked me to watch him in a match he was playing, to see if he was serving fairly. I did so, and found that he had altered his delivery by dragging his right toe, which saved him from transgressing so badly as he had been doing.

After Seabright I was asked to assist at Westchester, which I gladly did. There I held the players to the base-line, and my decisions were received in a most proper and sportsmanlike manner, players of international reputation altering their methods when their infractions were pointed out to them. Indeed, in the rare cases where it is *seriously* otherwise, the offense carries its own condemnation, for after all, judging foot-faults is a simple operation, and disputing an umpire's decision is excessively bad form.

I have had many amusing experiences in this connection, but I am bound to say that the tennis-players of America are as good a lot of sportsmen as one might want to meet in girdling the globe, and I am sure that the majority of those who violate the rules so openly do not realize what an injustice they are inflicting on their opponent, or what an injury they are doing the game.

MAURICE E. MCLOUGHLIN--FOREHAND DRIVE

There is a lack of muscular intention in this stroke, the footwork is loose, and the balance is lacking. The racket has begun to turn too soon. This is McLoughlin's pronounced fault on the forehand, except when playing a high-bounding ball.

PLATE 27

I could, if I cared to do so, give some very remarkable illustrations of the mental attitude of some people with regard to this question, but I think that I have said enough to indicate clearly my opinion of its seriousness and my earnest hope that it will be severely dealt with.

For my part, I have decided that I shall call every foot-fault "Foul." If objection is taken to that, I shall fall back on the German pronunciation, and instead of calling "Fault" I shall call "Foult." This will soon do away with any sympathy for the transgressor. At present, there is far too much of this shown, generally by a completely ignorant gallery; but the repeated call of "Foul" will leave them no chance for a misunderstanding.

This is by no means an unimportant point. The moral influence of a crowd on umpires is generally very great, and everything that the Association can do to help them as a class should be done. Personally, when I am on a line, I see a pair of shoes and hear a racket hit a ball. What is in between and who are scattered round about are not of importance to me.

I was much amused once at Wimbledon. I was on a base-line during a match that was being played in the center court. It was not an important game. A New Zealander was playing a brother colonial in the All England Plate, if I remember.

The crowd was right at my back. I foot-faulted one of the players repeatedly. What those good people didn't call me was hardly worth "collecting," and the worst of it was that most of them, I am sure, desired that I should know their estimate of my capacity.

Well, I bore up under it, as I usually do in these circumstances. Presently a well-known player came up and bent over the line.

"What are you doing to 'Jones,' Vaile?" he said. "Is he jumping as usual?"

"Yes," I replied. "I think he's practising for the standing high jump to-day."

My friend watched him for a few minutes, during which I called him again several times, and then saying, "He's worse than usual to-day, I think," strolled off, leaving behind him a much subdued gallery.

The New Zealander told me the sequel. His opponent had recently arrived in England from one of the overseas dominions. As a matter of fact, he was a fairly well-known player, who had been away from England for some time, during which I had "descended on it."

When they reached the club-house he said to George W. Hillyard, Secretary of the All-England Club, "Who was that fellow on the base-line who kept calling faults 'on' me? I don't think he knows what a fault is."

"Oh, that was P. A. Vaile," said Hillyard, and

again the "gallery" was a little less vociferous.

So, it will be seen, that if one desires to assist in wiping out this very great abuse, which promises to do much to spoil the game, one must be prepared good-naturedly to put up with a lot of abuse and rudeness from ignorant and angry people, hoping that the ignorant may learn and that the angry may, as they generally do, see the error of their ways.

It is impossible to over-emphasize the duty of foot-fault umpires to call foot-faults most strictly, and of players to receive their decisions like gentlemen and sportsmen. Galloping over the line in the mad, and frequently unscrupulous and speculative, charge for the net bids fair to kill the ground-game. in many ways the finest portion of tennis.

THE LADIES

I HAVE read, I think, every book that has been published on tennis during the last fifteen years, and one thing that I have always resented is the half-contemptuous manner in which the ladies get turned off with about three or four pages at the end of the book.

After thinking it over I have come to the conclusion—the only conclusion possible, it seems to me—that this is not deliberate rudeness, is not indeed even due to the feeling that woman is an inferior tennis-creature, but that it has simply arisen from a "want of ignorance" (as Paddy said) of the subject of my discourse.

Speaking quite seriously, it has always seemed to me that the ladies' tennis has been treated as quite a subsidiary matter. Now this is not as it should be. We have much for which to be thankful to the ladies, and in tennis, as in everything else, I think it will be readily admitted that we could not get on without them, and many of them, both here and abroad, have done much by personal example, skill, and active assistance, to elevate the game to the position it now holds, which yet, I have no hesitation in saying, is not that position to which its merit entitles it, for there are few, if any,

finer games, as it is one which calls for most, if not all, of those qualities that go to make a man or a woman. Courage, stamina, skill, alertness both mental and physical, self-restraint, patience, determination, perseverance, equanimity under adverse circumstances, are some of the qualifications, and downright hard work the portion of him or her who would absolutely excel at this game.

Now I want you to understand "right here," my fair readers, that every word in this book is intended for you. The men may certainly read it, and accept the benefit of it if they desire to do so, but you must understand that there is hardly a statement, an explanation, or a diagram which is not intended for your benefit. The highest standard of practical tennis of the present day is that which our men champions have attained, and so many of our ladies are now playing the game so well, and are showing such wonderful stamina and agility, and, above all things, "mixing" their game so judiciously, that I have again no hesitation in saying that all I have written, and probably all I shall write, is intended for the ladies.

You may ask where you come in in men's doubles. Even those, so whole-hearted am I in this matter, are meant for you also, and here, with the advancing tendencies of the age, I am glad to see and welcome you in your invasion of the men's old-time territory. No longer are you content to hang round the base-line and indulge in

interminable rests of semi-lobs. One of you in a double will quite often be found at the net looking for any soft stuff that may be wandering about, and it is only a question of a little more time, a little more physical energy, a little more scientific training, and you will be found ranged alongside your sister at the net presenting an impregnable wall to anything except a lob. Already many of you come up to the net in a most judicious manner, and volley really well, and it is only by mixing your game thus that you can sustain ladies' tennis at its present high standard.

I have a few more remarks to make to you here and elsewhere, but again I desire to impress upon you most forcibly that everything I have written about the game is meant for you, and that I am not contenting myself with letting it be thought that there is only a little bit of this book for you, for that is not so.

Now as to your game. I should strongly advise you to cultivate the overhead services. They are the most effective. As to whether you have sufficient stamina to continue using them throughout a tournament, I can not, of course, speak. You will soon find out about that, but even if you can not, they are most valuable as a change. If you can not serve the overhead services, or being able to serve them, desire to rest yourself, you must fall back on practically the only one left you, and that is the underhand forehand cut service with

plenty of work on it, shown at Fig. 10. Don't be afraid to make it curl. This is by no means a service to be despised. Well delivered, it takes a good man frequently all his time to make a very effective return off this service, for it breaks out of court and keeps low, working all the time. It is opposite the highest part of the net, and unless it is returned sharply across the middle of the net or by a good lob, it has a fair chance of coming near the net-man; also the work on it and its low bound make it by no means an ideal ball to lob. As a matter of fact, well played, this service is very near the reverse overhead service (one of the most effective) minus a little pace, so that if you do occasionally, or always even, have to fall back on it do not be disheartened and consider it a sign of weakness, because perhaps your opponent is sending you overhead stuff which really may not be so effective as your more unassuming deliveries. Remember always to vary your pace, the place where your ball pitches, and the amount of work on the ball. Don't get stereotyped. There is a lot of room for variety in this one service.

Now I come to a question of supreme importance to lady tennis-players, and that is volleying. It is amazing how few ladies, comparatively speaking, volley really well. This is not because they can not. It is in many cases purely a want of moral courage and knowledge, and I will guar-

antee to make a reasonably competent volleyer of any lady with a good eye.

I have many a time been amused by my fair pupil, with an excellent overhead service, declaring dejectedly that she knows it is impossible for her to volley. When I have explained to her that every time she gets in an overhead service, barring the fact that the ball has not dropt very far, she is playing one of the very hardest overhead volleys—if indeed it be not the very hardest—she generally begins to pluck up courage, but always assures me she knows she can not hit it back after the "other girl" or the "horrid man" on the other side has hit it. This is the strength of feminine imagination. I then invite her gently to the net, and ask her if she will hold her racket stiffly an inch or two on her side of the net and above it. I then show her that a ball that hits the racket will jump back of its own rebound. I make her stand away a little further until the rebound will no longer do it. All the time she is becoming accustomed to the idea that the mere meeting of a ball in flight with a stiff wrist, and the face of the racket at a proper angle, will produce an excellent volley close to the net. After I have got so far it is generally easy to induce her to let herself go a little more, and she makes a few good shots off easy balls, then misses one not so easy, and turns to me with a heart-breaking little wail of "There, I know I car-r-r-n't do it!" quite

R. N. Williams 2d—Forehand Drive

This shows where Williams' inaccuracy on his forehand comes from. He is off the line in his grip. He slices his drive instead of using top. Compare his absence of footwork with the position of Brookes. This is the difference between correct form in footwork and none.

Plate 28

oblivious of the fact that the odds are three to one in her favor—or have been—and that she is getting on quite nicely.

I am mentioning this latter little trait, not with any desire to be funny at my pupil's expense, but because it is really very important. The moral effect on a lady of a missed smash or volley always seems to me to be about seven times what it is on a man. I have seen in a ladies' championship doubles when it was set all, 5—4, and 40 love, the little girl on the leading side, who had been volleying really well, miss a volley, which certainly was an easy one, and then retire disconsolately to the base-line when she should have been attacking for all she was worth and taking every risk rather than retreat. The game was called 5 all, 6 all, and was ultimately won by the retreating volleyer's side at 8—6; but the moral effect of that one missed volley at a critical stage was nearly too much for her. Ladies must fight against this and go on the general average, always remembering that altho it may possibly hearten up their opponents, a missed volley counts no more than a bungled ground-shot, and they must remember that unless they are physically deficient and have such bad eyes that they are not fit to play—and they will never admit that—they all can volley, especially if they start, as I indicate, at the net; and let me tell you, my fair reader, that, in a ladies' double, one who can volley well, even as I

indicate, is no mean partner, for with your opponents on the base-line the drop volley is a deadly shot.

Practically all of that in my general remarks on tactics which you are physically able to carry out is for your benefit. You will probably find that you can not run in as much as the men, and for that reason you must husband your strength and only go in on good length or well-placed balls, which look like a good thing at the net; but once you have decided to go in, get there with all convenient speed, and if your ball is likely to make it difficult for your opponent to reply with a good lob, get right up to the net. In my chapter on singles you will see that I emphasize this point.

There is one matter that I must refer to particularly here. Every lady whom I have seen starting to learn tennis watches the ball carefully and anxiously until it strikes the ground. Then there is a little rustle, a little rush, a big sweep of the racket in the air, and a little scream as the ball pursues the even tenor of its way. Lady beginners invariably run in too close to the ball. Were I teaching an absolute beginner, the first exercise I should give her would be in judging distance. I should make her stand without a racket and gage the flight and bound of the ball so that it should alight on its second bound two feet to the right of her left foot. When she could do this accurately I should give her the racket.

Many ladies, even experienced players, have this fault in a modified degree; that is to say, they are not quick enough in judging the flight of the ball the moment it leaves their opponent's racket. They wait until it is in their court before they start running. As a matter of fact, the moment it has left your opponent's racket you must see where it is going, and run to meet it. If by her backward swing preparatory to striking, and the position of her body, considering also the openings in your court, you can anticipate the direction the ball will take before it is struck, you will understand that you have so much more time to be in position to meet the ball.

Everything that I have said with regard to the position of the feet must be carefully observed, as on this depends both the grace and effectiveness of your strokes, and above everything be careful of your backhand stroke. You seem to fall into the forehand position naturally. Unless you carefully follow the instructions given or get some one to show you, it is "odds on" you will get a wrong style for your backhand.

THE SINGLE GAME

One of the greatest faults committed by tennis-players is that of endeavoring to win outright off an unsuitable ball, instead of being content to get it back with good length or position, or both, and waiting until there is a fair chance of finishing the rest.

Perhaps this fault is in no case more apparent than in the return of the service, which you repeatedly see driven into the net a foot down. Now this might be excusable where your opponent is rushing at you and you can not get him out of your mind, which indeed it is very hard to do, but how often do we see it done when the opposing player is calmly waiting on the base-line for your return. As you have quite two feet above the net to put up a good length medium pace return, and you have driven it into the net a foot below the tape, you are only three feet below where you need have been, and with a certain ace against you, instead of being up at the net waiting for the return of a well-pitched ball, with a reasonable chance of bringing off a volley that should count to you. Lay this to heart. It is unquestionably one of the chief faults of most, and particularly of young, players.

THOMAS C. BUNDY—PLAYING A CHOP

This is a very fine example of Mr. Bundy's clever chop stroke.

THOMAS C. BUNDY—PLAYING A CHOP

This is the finish of Mr. Bundy's chop stroke. Notice the vertical face of the suddenly arrested racket. These two pictures are a valuable lesson in this scientific and little-understood stroke.

To my mind there is, speaking from a purely theoretical point of view, only one way to play a single, and that is to play from or close behind the base-line until you have either got your opponent out of position, or have delivered such a well-placed or effective service or return that you are justified in advancing to the net with the object of volleying your opponent's return.

Many players, particularly Americans, consistently run in on their service, and on every possible chance and many impossible ones. It is a good fault, and I am inclined to be lenient toward it. Of course, in following up your service you have not much time for consideration, and you may and do no doubt get in, and score off lots of stuff that theoretically is not good enough to go up on. You commit an error in theory, but the end justifies the means. I consider that every ball that is good enough, be it service or return, should be followed to the net, I say "to" the net—not to the service-line—but I do not think that promiscuous rushing in is to be encouraged, and, given two men of equal skill, the persistent rusher will go down to him who chooses his opportunity.*

No one can be a greater advocate of the volley than I. It is positively painful to me to see big, strong, active men dancing from side to side of the

* This is as sound now as when it was written. Wilding, in recent years, has been a conspicuous example of mixing his game.

base-line, exchanging long smites from end to end of the court, occasionally coming in to the service-line, and welting an inoffensive ball on the bound and then scuttling back to the base-line, instead of getting right in and waiting for a "kill." That I can not pass as ideal tennis, and the men that play it can only do so from an ignorance of the true joy of the real game and, I firmly believe, of their own powers.

In treating of the single game I shall deal only with the game as I consider it should be played, because the proper game is really a judicious combination of that of the wild rusher and the base-line wanderer.

Service.—I have dealt fully with the different kinds of service, but so far I have not touched upon them specifically as regards their use when in general play. I do not believe in persistent running in, any more than I do in consistently serving to a man's backhand even tho it is his weakest point. He gets used to it and is prepared for it. Let him not know when to expect it. That is what troubles him. Choose your time and your opportunities for following up your service, even as you do for following up your returns. As a general rule I like to hammer at my opponent's weak spot, and with most people this is, as is well known, their backhand. Give him every opportunity for practise, but now and again with a sharp shot across the court let him remember

that he has a forehand. Serve every ball with a definite intention. When I have decoyed a man into the center-line by touching him up on the backhand for three or four serves, and then have finally left him standing by a smart cross-court service, I have enjoyed that more than anything I got out of the others. That was the one I was working for, altho quite willing to take what I could get from the previous deliveries.

It is a good plan now and again to serve straight at your man. If the service is fast and well placed it frequently gives you an advantage. Remember above everything to try to regulate your game so that your opponent may not be able to anticipate your shots. Keep him "guessing." It is stimulating for his intellect, and there is more pleasure for you in it.

Return of service.—The two commonest returns of the service are side-line or cross-court drives, and they are both good, especially if your opponent is running in on his service. In that case you must endeavor to make your cross-court shot sharp across the court and also put plenty of lift on it. This not only makes it more sure of finding the side-line and keeping in, but imparts that deceptive flight and drop to it that makes it by no means an easy shot to treat effectively even if it be reached. Never make up your mind what shot you are going to play until the ball is coming at you. It will almost certainly be unsuitable if

you do. Having made up your mind, stick to it. Changing is generally expensive.

If my opponent is not running in, directly I see the least opening I am very partial to a drive down the middle of the court with an inclination toward the backhand half-court, say anywhere within six or eight feet of the center line. This stroke has manifold advantages, especially if you desire to follow it up, as it closes up the angles of the court which are open for the return in quite a remarkable manner, and also it runs no risk of going out over the side-line, so that your anxieties are confined to length.

Many players think a ball well down the player's backhand corner is quite the best to go in on, but it will be seen from Fig. 26 that this is not necessarily so, and, of course, the same argument applies to the forehand.

Figure 26 and the angles thereon will explain my idea at a glance when taken in conjunction with the letterpress. A player driving a ball from say six feet outside the base-line as at C to the corners of the courts at A and B is practically covered by the man at the net H. If, however, the ball is at D the player is driving it into the court which it is never even over until it reaches A, and he has his quick-dropping backhand cross-court shot to E, so that he has practically both sides of the court open to him. Of course, you will say a man need not drive to the extreme corners.

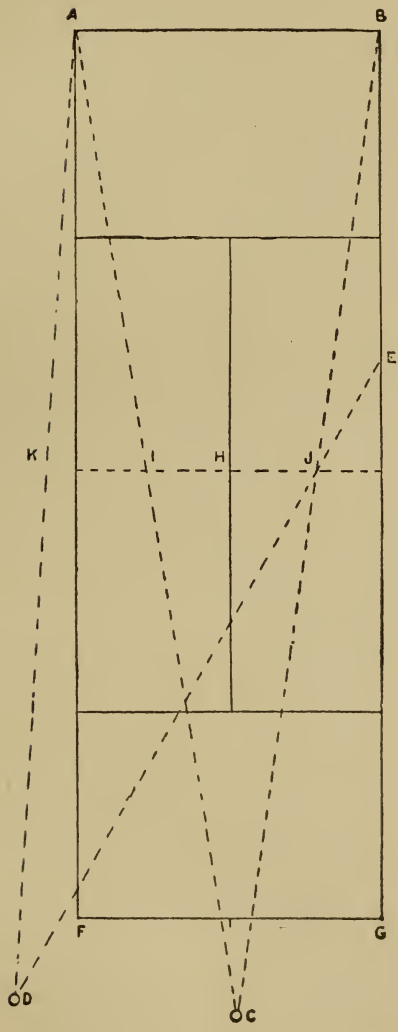


FIGURE 26
SHOWING THE VALUE OF CENTER-THEORY

That is certainly so. He may endeavor to reach the side-lines nearer the service-line, but he will have a bad chance of getting beyond the reach of your racket with any except a first-class shot if you are at H and he is at C, especially if he is the least little bit at sea, and you are making him risk the side-lines all the time.

Now as to running up. I would not have you for a moment imagine that I desire to throw cold water on this habit, altho it is carried to extremes by some of our champions, especially when they are opposed to men of weaker caliber than themselves, and here it pays handsomely at times. On the contrary, I would lay it down as a good general axiom, "When in doubt race for the net," as, for instance, when you are caught a bit out of position in the back court. It is always easier to run up than to run back and,

The moral effect of "bustling" your opponent can scarcely be exaggerated. This is very important and it is not sufficiently insisted on by tennis-writers. You who have played golf know only too well how, if your unfortunate caddie should heave a heavy sigh just as you are about to drive, it will, at least so you are prepared to assert after you have played, ruin your shot. Is your tennis temperament then so utterly dissimilar, or are the people who play it so differently constituted that it will assist a man to play an accurate shot if he sees a wild-eyed, stern-faced figure dancing about

at the net with swinging racket and ready to do his best to spoil the return? You may take my word for it that the general principles involved, and the feelings of the individuals engaged, are much the same, and this is one of the strongest of my reasons for saying, "When in doubt race for the net," and also why I feel more leniently disposed toward the consistent, or persistent, rusher.

How to receive the service.—It is very hard to lay down any general rule as to your position when your opponent is serving, as so much depends upon the style of your stroke and the variety of service you are dealing with. I have one fixt general principle of my own, which I shall give for what it is worth. I always keep as nearly as possible diagonally opposite to him, and generally try to divide the space into which he can serve, and the consequent area which the spread of the ball in that segment of a circle which is available for it can cover, so that I have, roughly speaking, half of such segment on either side of me, as shown at D, Fig. 27.

A glance at Fig. 27 will show A the server as the center of a circle. Every service is practically a radius, and the full available segment of the circle for A's service is (except for balls with a large amount of cut, and which are naturally slower) that space within the lines A C and A B, and, generally speaking, it is much less, for I am

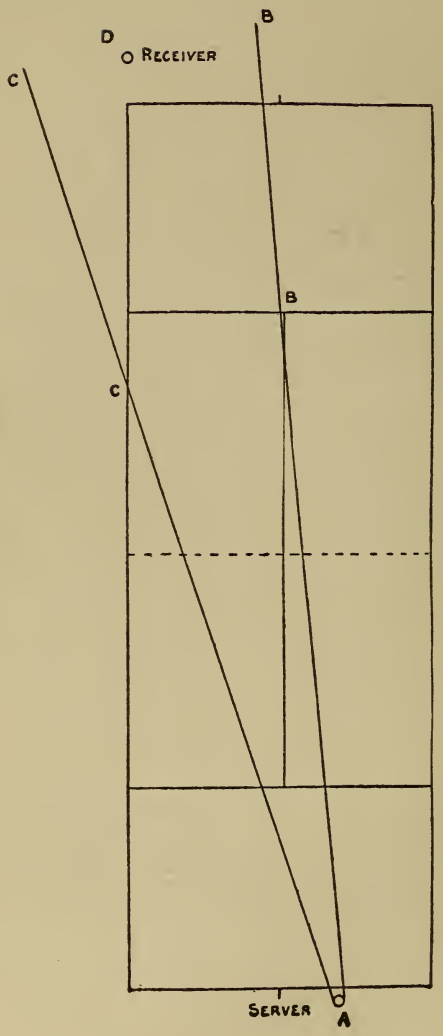


FIGURE 27
SHOWING SUGGESTED POSITION FOR RECEIVER OF SERVICE WHICH MUST VARY WITH THE POSITION TAKEN BY THE SERVER

P. A. Vaile—Low Backhand Drive

This plate shows the swingback for a low backhand stroke. It begins at the elbow. Notice particularly the position of my feet, and that the weight is mainly on the left foot.

Plate 30

here taking the extremes of exact placing on either side. Sometimes you will have to be six feet or more outside the base-line, at others you may be on the base-line. So much depends upon the service, the ground, the wind, and so on, that I can not lay down any particular position, but another useful axiom is "Always be far enough back"; for the same old cry holds good, it is easier to advance than to retreat, and moreover is right and natural, and you have the added advantage of being under way if you want to follow your return to the net.

In Mr. Baddeley's excellent work, published in 1895, he says every singles-player who desires to excel must have a base from which to operate, having one base for back-play and another for volleying. These bases he appoints, for back-play, a little outside the center of the base-line, and for volleying, about five to nine feet from the center of the net, "the nearer the net the better." These last are truly words of wisdom, and must not be forgotten. I go further and say, "Don't be five feet away." If you have got your opponent so that he can probably not play an effective lob, "sit right up on the net"; in other words, be just so far away from it that you can play your stroke without hitting it.

In the same paragraph, however, Mr. Baddeley has these remarkable words: "Immediately he has made a stroke he must return to one of these

bases." Why must? Now if he had said "if in doubt," I should have been inclined to agree with him, and so modified, I think the advice is sound and good at the present day, altho it is twenty years old, but as the game is played now, you haven't time to be looking for your base. Imagine yourself, having played a ball wide on the backhand, racing for your base. You know the chances are ten to one the return will go away to the other side, and you do not think of checking your gallop on the central base. Players should always remember this, that generally speaking it is in one of two directions that the return must come. Mathematically it is even money it will go in the direction farthest from you. The tennis odds are at least fifteen to one it will. This is good enough to back every time. Race for that place. Now and again it will come back to where you were, and it is hard to check your run, return, and play a good shot, but my theory is sound, as you will see. You can not cover the whole court, and you must go where you have the best chance of meeting the ball. It is a most effective return to drive the ball back to the spot whence your opponent has started his run, and I am very fond of it, but don't do it too often, as he will get wary, and, moreover, you are saving him some exertion. Make it your aim to give your opponent all the exercise you can. Keep him running. Find out his sore spot. Then, like a skilful prize-fighter,

P. A. Vaile—Low Backhand Drive

Coming onto the ball. Notice that my arm and the racket-handle are in the same plane, and that the greater weight is now on the right foot. Notice again carefully the position of the feet.

Plate 31

hit him on it again and again. Keep it going. If you find that he dislikes any particular service or stroke, don't be stingy with it. I remember playing one match in which my opponent soon evinced quite a loathing for "chops," especially on his backhand. He didn't think they were tennis, so I gave him the strongest meat of this description that I could furnish, and I am afraid he did not enjoy his game. It may not sound agreeable, but that is the game: once you have found your opponent's weakness or pet aversion, keep at it; and *per contra,* when you have discovered his strength, don't worry about giving him any chances to show it, until the match is over.

It is a mistake in any game of tennis, singles, doubles, or mixed, to get "fixt" during a rest. Once the ball is in play the player should be "going" till it is dead, and even before it is in play mind you are not too set. Do not, as I have seen some players do, stand at the net with legs wide-straddled, but be in such a position that you can "get off the mark" instantly.

I want you to remember particularly the cross-court backhand shot, D E, Fig. 26. It is an invaluable passing shot, and it is astonishing how close to the net you can drop it, especially if you have put a fair amount of lift on it. The same applies, in a somewhat less degree I think, altho theoretically they are exactly similar, to the corresponding shot on the forehand.

Many players, in fact most, do not take full advantage of the facilities offered by the lifting drives for sharp cross-court shots. Of course, there is the objection that if it is not an outright score you let your man up, and you also risk going out at the side-line, but it is a shot that should be more cultivated than it is by the great body of players.

Most players think it is essential to drive at a man who is running in. As a matter of fact, a slow shot, especially if it be quick-dropping, is very often much harder for him to play. With the drive the pace of the ball helps him. With the slow shot, if he gets to it, he has to do the hitting at the end of his run, and frequently the result is not satisfactory, as this class of return requires better judgment and timing than most players are prepared to give it on the run; also, it must be remembered that the ball generally has to be hit upward, which makes it worse still for the volleyer. Some of the Australian players are wonderfully good at these slow passing shots.

When in position at the net do not volley back down the center of the court if your opponent is up also. I have seen good players throw away countless points on this. Play the ball at an acute angle across the court with a smart, crisp volley. This is the advantage of being right at the net. If you are volleying from near the service-line it follows that you can not get the sharp angles.

P. A. Vaile—Low Backhand Drive

This is the most remarkable picture of a backhand drive ever taken. The ball can be seen moving from the center of the racket. Notice the arm with the elbow pointing to the net, and that the forearm and the handle of the racket are *in the same plane.*

Plate 32

The Lob.—I do not think I have much to add to what I have said about the lob. It is a stroke which should be carefully cultivated, as its value can not be overestimated. It is a good point to lob your opponent, if he has the sun in his face and is bothered by it at all. If he replies in kind when you change sides and the sun worries you, let the lob bound and either attempt to kill it at the top of its bound or reply by a lob. The lob can be played with wonderful accuracy with the

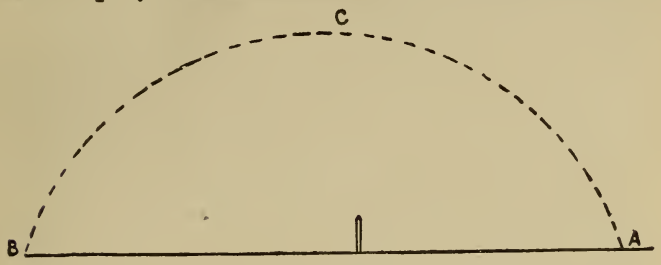


FIGURE 28
SHOWING THEORY OF HALVING THE DISTANCE FOR LOBS INSTEAD OF PLAYING FOR THE BASE-LINE

back cut or chop, but for all general work I think the plain-face shot is good enough—unless you find the other suits you better—and if the idea of halving the distance be carried out, I think it will be found to increase the accuracy in length. Fig. 28 will illustrate what I mean. It may not suit every player, but it is worth a trial. In Fig. 28, B on the base-line is lobbing to the other base-line at A. Instead of thinking about the point A let him concentrate his energies on putting the ball

up to C at the top of its flight. This you will say is a distinction without a difference. Perhaps it is, but it is long odds you have never tried it. Do so.

There is one point about a cut lob which is of value and I must not omit to mention it. If the work on it is sufficient, it follows that the bound is untrue. Now it is a very remarkable thing how rarely you see a player anticipate an untrue bound in a lob (altho in general work it is often done), and on account of this peculiarity I have scored many a point with them. This shows how little heed is paid to what the ball is doing in the air. The player is generally racing back, and in many cases he just gets there, when, to his surprize, the ball either breaks in at him, for he will generally be playing it forehand, and it is generally a forehand cut, or it jumps up straight, and so he has to hit it either in a cramped position, or perhaps a foot further forward than he calculated, and you know what this means. It is not unusual, and, of course, is perfectly natural, for a cut lob to bound up very straight. It is not like the skimming chop across the net, with low trajectory, that I have referred to. It is dropping fairly straight with backward rotary action, and no particular amount of forward impetus to fight against the back rotation, whereas the low cut which shoots has much. This may be a small point. The difference between the scientific player and the ball-

P. A. Vaile—Low Backhand Drive

This is a most important picture, showing the forearm during the turnover, which produces the natural finish of this fine stroke. Notice again the position of the feet.

Plate 33

hitter is that the former knows all the small points, as well as the others—and uses them.

I have not dealt yet with the importance of anticipating your opponent's return. With some this is quite a gift, and I have seen very remarkable instances of it, but those who have not the gift may, by using their eyes and brains carefully, soon acquire the habit. It is not enough to follow the flight of the ball from the very moment it leaves the racket of your opponent—if you can do more.

You must endeavor to get right down to his style. See how he "produces" his shots. Note the swing of his racket, the angle at which it is swung back, the way he stands to make each particular stroke, and the result, in flight and bound, of that stroke. Note also the angle of his body to the net. If you do this carefully and well, you will soon know when his racket is at the extent of its backward swing, what its mission is, and when you have acquired this knowledge you have gained that which will save you valuable time, and have laid the foundation of the habit of observation which will stand you in good stead in many a match. If you can see him playing before you have to deal with him, there can not be any possible objection, and it will save you valuable time when you are facing him across the net.

I had an amusing instance of the value of anticipation once. A "colt" of mine was playing a

match. His opponent had a fairly good forehand, and a straight backhand shot which he always played with a kind of forward poke, which said plainly "Here it's coming, look out." He couldn't play a cross-court backhand shot without slewing round exactly where the ball was going. My friend had not much knowledge of tactics and fed his opponent's forehand most kindly, until he was two sets "down." Between sets, I said, "I suppose you are trying to lose this match?"

"What do you mean? Of course I'm not," he said.

"Well, if that's so," I said, "leave his forehand alone. Whenever you see his backhand poke coming, get right up to the net in the center of the half-court. Don't bother about the rest. Consider your court is thirteen feet six inches wide, and you'll surely win, altho he is two sets to love, for your condition is as good as his. Keep a good length down the *center* of the backhand half-court."

My friend could guess eggs when he saw the shells. He played the "center-theory" on the half-court and watched for the premonitory symptoms of that poke, and considered the court only half its real width. He won that match by three sets to two, and I don't think his opponent has forgiven me yet, as he had a shrewd suspicion that I had a finger in the pie.

If you are hard prest and your opponent is

P. A. Vaile—Low Backhand Drive

This is the finish of the stroke. Notice in all the pictures the tension of my left arm and wrist which balance the work of my right. See that the forearm has turned and the thumb now rides above the racket. Observe that the weight is on the right foot. Note the position of the feet, and the *firmness* of the finish.

Plate 34

in position at the net, you should endeavor to lob over his head. If this is not convenient, and neither of the side-lines, nor either of the cross-court passing shots I have referred to, is open, you should drive hard and low, preferably with plenty of lift, straight at him. This at all times, as I think I have before mentioned, is a good shot, as so few players get up close enough to play it before it has started "diving," and then, even if it be played, it can not be severely handled. I do not, however, advocate the indiscriminate use of this shot, as I always prefer to keep the ball away from my opponent as much as possible. I have seen so many shots which were apparently impossible for the striker-out to negotiate, not only returned but converted into winning aces, that I always like to see the ball go past my opponent.

On the same lines I would always say, have a try for everything, especially in a match, unless you need to conserve your energy. You never know exactly how a ball will bound—side, at billiards, and rotation, at tennis, are strange things—and sometimes it will wait for you in quite an accommodating manner, and you say, "If I had started soon enough, I could have got that"; besides, the moral effect on your adversary of turning losing shots into winning ones must not be forgotten. Never consider a half-volley out of your reach until you have tried for and missed it.

It is a true saying that you never know what

you can do until you try, and the performance of an absolute novice once filled me with admiration. It was a high, dead-dropping lob on the base-line. With the confidence born of ignorance, he took on the smash. He missed the ball. As it bounded he let out at it a mighty swipe that would, had it hit it, have carried it into the next parish. Again he missed, and, swinging completely round with the force of his shot and no doubt somewhat fatigued by his previous efforts, he played the dropping ball quite soberly and returned it. This proves my contention. I am sure he didn't know he could do it until he tried—neither did I.

Never "ease up" when you are playing a match. It is frequently a fatal mistake, for the effect is twofold. When you want to get going again you find you can not, and moreover your opponent has become heartened up, and is coming at you with renewed hope and vigor. If you are fit you should go right out as soon as you can.

DOUBLES

Generally speaking, the double game calls for more severity in the strokes than does the single.

The principal shots in a double are:—

The center drive.—This is the most useful return in a double. You have no risk of going over the side-line, and so long as you escape the server's partner and get your drive in before the server is quite in position, you have a good chance of scoring, and, moreover, if he has come up a bit wide, you have the chance of going clean between your opponents. There is also always on your side the element of uncertainty which frequently exists as to who is to take such balls; moreover, not only do you, as I have already said, not take any risk as to your side-line, but in the little time which is left to the player running up to decide as to his shot, he will very frequently give you the benefit of the doubt as to your length, and if the return has been a very telling one you will get a weak answer or a miss. These are two strong points in its favor, for I don't care who the champion is, when he is on the run and meeting a fast drive with plenty of lift on it, he must be a wonder to decide within a yard where it will pitch, and I say without any hesitation, that man doesn't exist. Therefore, one does not care to

take the chance of letting it go, and if he does, and sees it pounce down on the base-line a few times, he will soon alter his tactics. The flight of this shot well played is so deceptive that it does not pay to let it go, unless you are certain it is going out.

The cross-court drive.—This is either a forehand or backhand drive, preferably with plenty of lift on it, and the sharper across court the better. Well played, it is a most awkward return to reach and deal with effectively. It can be played as a slow passing shot at a sharp angle across the court, and, well executed, is most useful.

The side-line drive.—This is a pretty shot when well played. It must not be attempted too often, but as a corrective to any wandering tendencies on the part of the man at the net toward the center of the court, it is very valuable. Do not forget that here is the highest part of the net.

The lob.—This is a useful shot, especially if the server's partner stands very close in. Do not try to lob too close to the side-lines, but above everything go for length, and if you have any doubt about outlobbing your opponents, toss your lob high so that you may have a better chance to retreat, and await the threatened "kill," and also because it is a more difficult ball to deal with. A high lob has a lot of "acquired impetus" by the time it reaches the racket, and it is astonishing how many of them find their way into the net.

In a double each player should attend to his own lobs, and if my remarks about downward impetus, want of moral courage, and not attempting to volley downward, have been duly considered, he will surely smash them most effectively, as is his duty. If, however, he can not do that, or return the ball with medium pace good length, he must let it bound, and if his opponents are not in a strong position at the net, which they ought to be, he may smash it after it has risen, or lob it back. In volleying a dead-dropping lob, by which I mean one that is falling straight down, you must be, as with your service, practically under it for your stroke. If you attempt to play it too far in front of you, you will almost certainly hit it down. This applies with nearly equal force to any overhead volley, but in the matter of an approaching volley, especially if it has any upward tendency, you have slightly more margin, as its flight will to a slight extent counteract your error, whereas the flight of the lob will accentuate it.

The server should be under way almost before the ball has left his racket and should lose no time in getting to the net. You will ask how this may be accomplished. As a matter of fact you can actually be under way before the ball has left your racket and yet commit no foot-fault. The Americans are great foot-faulters, but I saw some of them, whose service was unquestionable, so transfer their weight that at the moment of the impact

of the racket on the ball their heads and shoulders were over two feet inside the service-line, with both feet still behind the line, and they were practically falling, but the moment the ball was hit the right foot was smartly brought forward; but they were actually under way before the ball was hit. I am a great believer in a double in the service down the center of the court. A reference to Fig. 29 will show that this service practically robs the striker-out of, or at least removes the sting from, two of his most important shots, the side-line drive and the sharp cross-court shot. I do not think this is sufficiently considered. The server should take all balls which come down the center of the court and to his own side of that.

The server should vary his position at the base-line as little as necessary. Personally, I stand about the middle of the single half-court, and I think it is not a bad base to operate from. In serving down the center of the court I stand closer in. Your opponent soon takes this as an intimation that such a service is coming. Convince him by a sharp cross-court service that he is wrong.

The server's partner should stand close up to the net, as close, indeed, as practicable, without running the risk of hitting the net. He may retreat a little for the second service, which is generally weak, but if this has anything like a good length, unless he anticipates a lob, I can not see any reason for going back very far. The server's

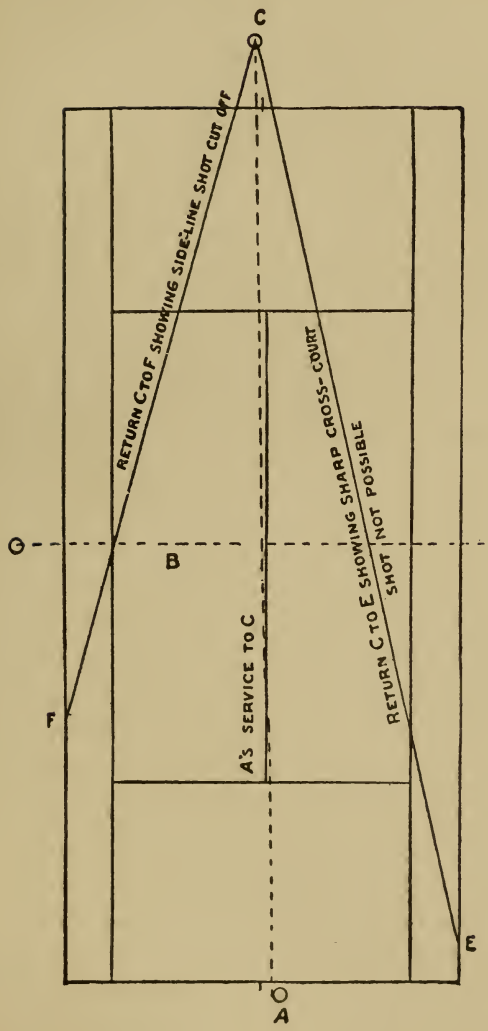


FIGURE 29
SHOWING THE VALUE OF CENTERING THE SERVICE

partner should volley everything he can reach comfortably, without leaving his side-line too exposed, and should attempt everything that looks as if it would not be within reach of his partner as he runs in. Before the return is made he should be in such a position as to cover his side-line. At or immediately before the actual moment of the return, especially if it looks like a center drive, he should open out a little, and even if he does not actually move very far, I think it is always well to be seen moving toward the center. Moral effect is an important factor in tennis, and the mere fact of his movement toward the center of the court will often make his opponent add a foot or two so as to get away from his anticipated volley, and so play more into the hands of the man running up. I am inclined now and again to be a bit "risky" in tempting my opponent to drive down the side-line especially with his backhand. You must remember that he has the highest part of the net to get over, also that he can not do it every time with sufficient accuracy to pass in the small margin over "cover" which you will allow him, and that by taking some slight risks in this respect you will probably more than compensate for it by what you will "pick up" near the center, but if you find it is not paying drop it at once. Of course, if your partner's service is down the middle of the court you can stand much wider from the side-lines, as shown in Fig. 29, as a good

side-line passing shot is then practically eliminated from your opponent's available returns. A is the server, and C the striker-out. It will be seen that practically the extremes available to C for a drive are C E and C F, so that on a service of this nature the server's partner can certainly cover more of the net than on a cross-court service. I have very strong opinions on the value of this "center-theory." It seems to me that, well carried out, it shuts up the angles of the court available for your opponent in a remarkable manner; moreover, in serving from right to left you are generally, of course, serving to your opponent's backhand. I have a very strong objection, as a general rule, to a cross-court service which goes wide out at the side. This gives your opponent a chance of a passing shot down the side-line from outside the court into it, which naturally allows him a much wider margin, see D A, Fig. 26, and it also gives him the chance of a very telling cross-court drive over the lowest part of the net at a very sharp angle. You must not think it unimportant that the shot has the lowest portion of the net available for it in its natural return, for six inches count in this game, especially if your ball is not a "climber."

I have before laid stress on the straight drive at the man at the net. It is frequently useful in a double, but don't tempt Providence by playing it too often, and when you do, try your best to make

it straight at his middle. It is a very awkward ball to return effectively, as it so often catches him out of position.

There is some difference of opinion as to the position in which the striker-out's partner should stand. My own opinion is that they should be nearly always working in a line so that the base-line and a line drawn through the two players shall be parallel to each other. The idea in my mind of a perfect double combination is that they form the front half of a pair of parallel rulers. The back half is fixt and is the base-line. I can not get it out of my head that, in the matter of getting to the net, the two men should be one as much as possible. Many players favor the idea of the striker-out's partner standing between the net and the service-line for every service, except a very severe one, in which case they are inclined to think he should be back with his partner. Now, my idea of two players working together is that they are always to be in such a position that one of them can almost reach anything that may come along. It always seems to me that if the striker-out's partner is standing inside the service-line it leaves a very nasty gap for cross-court returns, and exposes him to some most awkward shots at his feet. If the striker-out should try a side-line drive down his opponent's backhand, and it be met by a good volley across court, there is quite a large gap for it to

go through. I think such a position can only be defended by playing the game successfully from it, and it is not given to many to do this. If I were speaking purely from the standpoint of doubles, as played in England, I might view it with more favor, but I have seen tennis played in many lands, and particularly in the double game—now listen to the heresy—I am not an admirer of English tactics. There is an absence of the brilliancy that I look for in doubles, and expect here more than anywhere, but am disappointed. I consider that English double players volley from too far back in the court. They are consequently more frequently than otherwise playing their volleys upward, instead of, as they should be doing, downward. Their leisurely trot to about three yards from the net amuses me. This is where I excuse the rusher. If your return or service is good enough to prevent your opponent making an accurate lob, why do you want to wait an inch further from the net than is necessary? He won't try to lob every time. Some of those he does try will be "good business" for you; some which outlob you, you can get back to and return the compliment; so I say, get right up and be in position to kill the ball by sharp cross-court volleys played downward, instead of exchanging volleys from your feet, of which, from their length and lowness, you can not make other than mere returns, as it is impossible if you are

far back to get the deadly cross-court angles of which I speak. As a matter of fact, the Australians play a far more brilliant and attractive game than the English. They lose no time in getting to the net, and their volleying is excellent. However, as to this matter of position you have my views, and I have told you what many others think. Try them both, and do that which suits your combination best. In some respects your partner standing in while you are receiving is an advantage, provided you can get alongside him quickly enough after your return. He has not had to run and is ready and waiting, but if your return has not been good enough to enable you to race right up, then I reckon you have the worst of the deal at once.

As I said before, I can not get out of my head the notion that in a perfectly combined double the two men should be one. My idea of this perfect combination is a big edition of the Siamese twins. In my imagination the two men are connected as by a rod. If one plays the shot the same intelligence rules the pair. If it is good the twins will follow it in (because they can not be separated), and be in a position still relatively the same distance apart, and the same distance from the net; in fact, in my mind I class them as one being at all times, except when the server is attending to his business on the base-line, and then, of course, he must effect the junction again as quickly as

T. R. Pell—Low Backhand Drive

This plate shows Mr. T. R. Pell beginning his backward swing for a low backhand drive. The low stroke is played close in to the body, and the swing is naturally more upright than in the horizontal drive. Notice that the weight is on the left foot, and the relative position of the feet.

T. R. Pell—Low Backhand Drive

This is the top of the backward swing. Note by comparison with the preceding plate how the stroke starts at the elbow.

possible. If his service is good enough he should be able to get right up and take his volley before it is dropping much. Some of the Australians are very good at this. I feel certain that for the vast majority of players this game is the better, but you "pays your money and you takes your choice."

From my criticism of English tennis it will be seen that in the first edition of this work I stated that the most serious defect in English doubles is the position of the striker-out's partner. It is simply stupid, and I have at all times written strongly against it. In the last international contest for the Dwight Davis Cup Messrs. Doherty abandoned the English position, and used the formation I have always insisted on. Twice they tried the English position for a short time, promptly paid the inevitable penalty, and wisely discarded it. This question of tactics may be considered absolutely settled against the English formation. [1907.]

In the recent Davis Cup matches played at Forest Hills, Messrs. Brookes and Wilding used the formation that I condemn when they defeated Messrs. McLoughlin and Bundy, but McLoughlin was playing much below his usual form that day. It is a liberty with the game which may be taken only by a team that is "on top" of its opponents. [1915.]

MIXED DOUBLES

If my lady pupils should derive the benefit which I hope they will from my little lecture on volleying, I could easily leave this chapter out, for then this game would be nearly men's doubles. For fear, however, that they may not make such rapid progress as I could wish, I must make a few remarks on this game, a game from which I have had much enjoyment.

Generally the lady plays in the forehand court and on the base-line and the man at the net, altho in the case of one pair who held the English Championship the positions were reversed, and the lady did the net work, while the man drove from the base-line.

When the man is serving, his partner, unless she is a good volleyer, must stand a little outside the base-line. The man follows up his service. In a mixed doubles I have sometimes been accused of "poaching" volleys. I always answer that it is a crime unknown to—at least—my tennis-law. The man, in my opinion, should never allow anything that he can get at to touch the ground. I am speaking now of the usual case of the lady playing on the base-line.

The man must stand in on the lady's service to the opposing lady, and endeavor to kill her return.

He should always be on the move, darting across and snapping everything he can possibly get hold of, until the opposing lady experiences those sensations which prompted a fair opponent to say to me once, "Oh, I *can not* keep away from you."

It is generally hard for the man to do much at the net while his partner is serving to the opposing man, but it is difficult for him to be more useful elsewhere. I always impress upon my lady partner to keep fairly well toward her side-line, as at the net I can cover the greater portion of the base-line, and if she does stand wide it means that she has so much less running, as the majority of returns are cross-court shots. I also firmly impress on the ladies the value to them of serving down the middle of the court fairly frequently, as that again shuts off the usual diagonal or cross-court shots to a great extent.

While her partner is receiving the service the lady should stand a little outside the base-line and toward her side-line. If she has a weak backhand, she should keep over enough to cover it as much as possible without leaving too big a gap on her forehand. As in men's doubles, so, and more so, in this game I say, apart from the fact of its being more "companionable," a man should stay back with his partner when she is receiving.

I have already stated what a liberal interpretation I put on "poaching." I shall go almost further. Unless you are playing against "one of

the best,'' ladies, you should take great risks of being passed on your side of the court as you dart across to intercept the opposing lady's returns to your partner. I carry it to an excess, but find it pays. I make my ''base,'' to quote Mr. Baddeley, very near the middle of the court, and sometimes manage to reach and intercept returns by the single side-line. I also take great risks by running in on my service right across, in many cases beyond the middle of the court, and I find that it pays in the long run. In a few rare cases where it does not I do not take too long to learn my lesson. When badly beaten a few times I give it a rest. It may have been only a ''flash in the pan''; then I resume operations on the old lines. History does not always repeat itself. There are great reversals of form at cricket after the adjournment for afternoon ''tea.'' After my adjournment from poaching—I don't admit the term—I frequently find the same thing. I have said, in speaking of men's play, to keep your opponent ''guessing.'' It applies with much more force to a lady. Do not let her settle into her game if you can help it. Worry her from the start. Give a few object lessons in the rotation of the ball, as, for instance, now and again a reverse cut, which to any but ''top-notchers'' is a perfect horror. The moral effect of the man's continual encroachments often makes the lady drive the ball out of court. It is astonishing how some men

T. R. Pell—Low Backhand Drive

This is a side view of the position in the preceding plate. Observe carefully that the stroke comes almost entirely from the elbow in the beginning.

T. R. Pell—Low Backhand Drive

This picture shows the position a moment before the impact. Mr. Pell has moved his weight onto the right leg. His feet are in a good position.

spoil a lady's game. I know one little scamp, a really good player too, who charges up to the net and does a few steps of a breakdown. It comes off too. He has explained the theory of this shot to me, but I do not think you will require it; at the same time, while not being an advocate of gymnastics on the court, I must say that the value of "bustling" is more apparent, perhaps, in a mixed double than in any other class of game.

I am afraid I shall get into hot water if I continue to tell the men all the ladies' weak points, so I hasten to make amends. A fine shot to get away from the worrying man is a diagonal or cross-court lob. I say cross-court particularly because a low cross-court lob will be much more out of his reach than if you try to put it straight over his head, for he has to run across and then get under it to try and reach it, and moreover it is going back toward his partner, and even an inveterate aerial annexer, like myself, always has the moral effect of "woman" behind him when he thinks the lob may touch ground, and does not care "to go too far"—and get snubbed. It is a very useful shot, and a lady to play a good mixed double must be able to lob well, and, indeed, there is no reason why she should not, especially if she practises dividing the distance as I have recommended.

Now there is one thing that often worries ladies in a mixed double, and that is when the opposing

man serves underhand cuts. They never seem to understand which way they are going to jump. I shall give you an infallible rule for circumventing the wiles of the deceiver.

Watch his racket and whichever way that swings you may rely upon it that the ball will break the opposite way, that is, if he swings from right to left the ball will break from left to right —this is what he nearly always does—and *vice versa*. When you have once grasped this fact all you need to do is to take up your stand for the usual break, say four or six feet to your left of the line of flight of the ball, unless you intend to play it backhand.

I have one most important piece of advice to give every lady player who would excel at this game. It is good advice, tho generally disregarded in the game of life, but absolutely essential in mixed doubles; altho neglect of it in the ordinary way often results in a perfect "combined," and that is, "Keep away from the man." It is feminine human nature to count the value of passing the man as worth about five times that of beating the lady, but the umpire only gives it the same value, and man is a tricky animal. You can not always "pass" him. Sometimes, of course, you prefer not to.

LADIES' SINGLES

I HAVE very little to say under this heading because, as I have already told my lady readers, all that I have said in this book is for them, and I only insert this heading so that I may emphasize this fact and once again impress upon them the absolute necessity of acquiring the art of volleying if they desire to become first-class players, or, indeed, to derive the highest amount of pleasure from the game that it is capable of affording them.

Reverting again to my suggestion for acquiring the rudiments of the art of volleying, I might amplify it to what seems almost an absurd extent, yet, as it will help, possibly, one timid player to overcome her fear of the ball, I shall risk being considered absurd. I would risk more than that to see my lady pupils improving as I should wish them to in this respect. Some ladies absolutely fear the ball may hit and hurt them, nor in a measure is it to be wondered at. I have seen many a man do a discreet "duck" while yet there was a chance. If you really are afraid of the ball, if it is coming fast enough to hurt you, keep the blade of your racket between it and your face, and play it thus, but you must be careful to have your racket very firm, so as not to let it be forced

back, and if you can give your racket a smart push forward just as the ball is going to strike it you will soon get on. For all low volleys my idea is that the nearest approximation to this position, so far as regards the line of flight of the ball, is unquestionably theoretically the most perfect. Of course, directly you get confidence you will hold your racket as previously instructed. This, as I said before, may sound extreme, but so imprest am I with the importance to ladies of volleying, from every point of view—science, enjoyment, and everything—that I would adopt any legitimate expedient to coax them up to the net.

I must impress upon the ladies the value of studying carefully the angles of the court. I don't think that I have touched emphatically upon this point before, but an ideal tennis-player should, in theory, have eyes in the back of his head as well as in front. You will wonder what for, I suppose.

Well, it is this. The average player sees only what is in front of him, or a very small proportion of it, and plays to that. The man or woman who wants to get right up to the top of the tree should have in his or her mind's eye, as the rear-gazing optics are not available, exactly where the ball which is coming will land. Mentally he or she as it comes must follow it to where it will strike the ground. For this it is essential that a thorough knowledge of the angles of the court should be a part of the mental equipment of the

T. R. Pell—Low Backhand Drive

Here Mr. Pell is shown coming onto the ball with an ascending racket. His weight has been transferred to the right foot, adding power and accuracy.

true tennis-player. The portion of the court behind him should be as clearly defined in his mental vision as that in front is in his physical.

How many of us have ever given this a thought? How common a thing it is to see balls designedly allowed to pass drop well within the court, balls which, could your eyes have done a right-about-face, would not have gone a foot beyond your head before you would have clearly seen that they would fall into the court.

Apropos of this question, I will again refer my lady readers to Fig. 26, which deals with center-theory. This, in a lady's single, will, to a good volleyer, be found of immense value.

If any of my readers are keen enough to follow up this question of angles I would suggest to them a series of experiments in them which should prove interesting. Let us take, for example, the center-theory in the single game. Mark a spot six or nine feet behind the center of the base-line. Have a number of pointed sticks six feet long. Let two of them have red tops, and the others white. The red tops are men. Go on to your base behind the line and get the best and shortest drive you can on to the side-lines which will allow you on either side the widest effective passing shot you can make. Put in a white flag at each spot. Let your assistant stand at the net with another white flag. Go behind your base, and get all three flags in a line. Put in the flag at the net. Repeat the performance

on the other side. Now put your red man in the center of the two white flags at the net. Go and sit down and think over it. Then stand at the red flag and see how much of the net you can cover.

If you are still keen, do the same thing with regard to corner shots. Unless your brain is of a most lethargic nature, and in that case you won't be troubling with flags—you will find food for reflection here.

If you still have room for more theory, extend this process to doubles. If this were carefully studied out you would be astonished how accurate you would become in anticipating where a ball will pitch after it has passed you.

Call this theory run mad if you like. I have not yet given you a chess-board to play your shots off, as they do in golf and cricket, altho I may in time.

It will assist you in taking your best position at the net in a wonderful degree when you have discovered how much of it you can cover on this center-theory, and will give you much increased confidence. It will show you, too, that wide corner shots, especially to a man who has a good quick-dropping cross-court shot, are by no means always the safest to go in on.

Some people will say this should have been in the men's singles division, but I am making no exceptions in their favor. If they don't read about your singles they will miss it, and you can play it off on them.

Before I close this chapter I must really compliment the ladies upon their great excellence in one of the most important branches of the game, their length. All through the last All England Championship meeting I was immensely imprest with it, the more so as, generally speaking, the men's was anything but good. The reason for this is that volleying is always the enemy of length. Playing against a persistent volleyer, length is generally the last thing one wants.

LADIES' DOUBLES

I THINK I shall be excused if I dismiss this subject somewhat summarily, for I have dealt with it very fully in my general remarks.

I need only say here, if you can volley well enough, and have energy and strength enough, play it like a men's double as nearly as you can. If only one of you has the above requirements, play it as much like a mixed double as you can, with the additional advantage of the "man" at the net having two poor creatures of the gentler sex to worry.

If neither of you has the above requirements, "go out on half-time" and put in the other half learning to volley. These are very unscientific general directions, but I believe that in the main, and taken in conjunction with the rest of the book, they will be found to answer.

PRACTISE

It is all very well to write it, but I am afraid that of what I call practise there is practically none. If there were, the game would be played in a more scientific manner than it is.

Practise generally consists of a few sets with a friend or friends, and this is not of as much service as it should be, because the Englishman, in sport, has a considerable amount of the American characteristic of wanting to "beat" some one, and so instead of practising his scales he is doing Chopin—I didn't mean to pun; it was purely accidental. Pray pardon me.

My idea of practise is to get another wild enthusiast—unfortunately, or perhaps fortunately, they are rare—and to put in a portion of the time practising just length.

When you have had enough of that, toss each other up thirty or forty lobs to all parts of the court, and practise smashing them.

Then stand back and put in a quarter of an hour lobbing for length, remembering to divide your distance as suggested, and lob for the half-way house. If it doesn't pay, move the house on a bit; but I am convinced one should not have the idea of playing for the base-line in one's mind when lobbing. It should be the point in the atmosphere

where you desire gravitation to overcome your force that should be the dominant idea in your mind.

Then stand at the net and volley a few drives. Step back a yard or two, and get your friend to put in a few quick-dropping drives with lots of lift, and see what you can do with them.

After this, experiment with the half-volley, especially on your backhand, always remembering that this is your "blind shot," and that you must struggle with that wandering eye of yours.

I am still full of suggestions, but I don't want to put you off the game by urging too severe a course, only I can assure you that I know that so long as any scoring is being done you are not really practising. You are playing a fellow to whom you can owe 15. You will experiment a little, perhaps, and he gets a lead on. Then he assumes a look of importance, as tho it was no trouble to him, and says: "You're a bit off your game to-day." Then you say to yourself, "Am I? I'll show you." And you go after him. Practise is off for that day.

If you must play rests all the time and want real practise, there is only one way to get it. Do not call any score while you are trying strokes and experimenting.

I am writing now for the average player.

Don't play too long at one time, especially if you are preparing for a match. In that case three

or four good sets three or four days a week according to your strength should about do. Personally, I take much more, but I am very "greedy for work" of this description.

Get all the variety you can. Play as many different styles of players as are available. This is more important advice than appears on the face of it, and I will tell you why. After you have been playing fellows who rush up to the net all the time, and you then take on one who plays sound tactics, you will frequently find your length quite gone. You wonder how it is, and perhaps it will not strike you that when playing the volleyers, all you cared about was getting past them. You didn't care what happened then, and as a matter of fact the majority of your strokes would probably have been cross-court drives, slow passing shots, and low, quick-dropping drives, many of them intended to "dive" over the net and strike the ground before he could get to them. This, of course, is not the best practise for length.

TOURNAMENT PLAY

It will be found wise to get your eye in before you start. From five to ten minutes should suffice. You should be the best judge as to how much you want.

Most writers give innumerable instructions about not giving up and so on. I have already "spread" myself to such an extent that I must play the "chop" stroke a little if I can here.

Generally speaking, if you want to win, take the thing seriously from the start. Go at your man like a bull-dog, worry him the whole time, never miss an opportunity of getting in at him; never count him, or yourself, beaten until the match is over; never lose your equanimity, for it is as valuable here as at golf; play your game for all you are worth all the while; in other words—and you must do it in this game as in the game of life if you desire to excel—play the man.

If you think you would like to kick the umpire, remember that you also have umpired, and probably escaped. If you can possibly avoid it without hurting any one's feelings, never accept an umpire in whose decision you have not confidence.

Do not lightly regard the suggestions of any one who knows something of the game, and who may be watching your match. Remember that it

T. R. Pell—Low Backhand Drive

Stroke played and ball shown in flight. The forearm is now beginning to turn over. The footwork again is good. In the backhand stroke it is very important.

T. R. Pell—Low Backhand Drive

This picture shows the turn of the forearm in the finish of the stroke a little later than in the preceding plate. This turn is quite necessary, but it must not be striven for at any particular portion of the stroke. It comes naturally.

is an old and true saying that "Onlookers see most of the game," and I don't care what champion you are, you can not see as they do. Weigh carefully any such advice, no matter how trivial. I will give you an instance of what I mean. A clubmate of mine was playing a championship final. They started on new balls, of course. If there is one thing I am particular about, it is tennis-balls. To me, a discolored ball is an abomination. My friend won 6—2. They took new balls for the second set, and went on. My friend won again, 6—3. They started in the third set without changing the balls. Everyone knows that the bound of a ball alters considerably after it has been played with for a set or two, and that the weight alters materially. My friend's opponent took the third set, 6—2. The bound of the ball was suiting him; moreover the light was not improving, the balls were getting dirty, my friend wears spectacles, and, worst of all, was beginning to pay surreptitious visits to his whisky flask, and the "dew" stood on his manly brow—when it didn't run. Judge of my horror when I saw them apparently going on to play with the same balls. In practise, it would have annoyed me; in a match, it revolted me, both from a tactical and an esthetic point of view.

"Are you going to play with those things?" I asked.

"Yes," he replied.

"Oh, give him the match," I said.

He stood for a moment in thought, turned, went to the umpire, and obtaining new balls, started. He got three love, and then just won the fourth set, 9—7, quite finished, whereas his opponent was just coming at him. The change of balls was in his favor. Theoretically his opponent, of course, should have been as well able to play with the new balls, but he was not, and I, who had nothing to do but sit and speculate, saw these things. This is just an instance of what little things will turn a match. Both players admitted that the change of the balls at that period meant the match.

You must not, of course, tender or expect to receive any assistance during the play. I refer to the period of rest between sets in all instances where I have mentioned cases of this sort. I am aware that some people have a sentiment against this. Personally, I have none. I should not hesitate to ask my caddie's opinion at golf if I thought it likely to be of value, and in many contests, where skill and endurance are being tested, the player's friends or seconds at a convenient time advise him.

If you have to play a match, get a look at your opponent's game if you have the chance of doing so. Study it carefully as I have mentioned before when referring to anticipation. Then after you have "sized him up," if his game gives you any suggestion, make up your mind as to your tactics

against him. Go onto the court with your plan of campaign developed. If, after you have launched the attack, you find it isn't working, it must be modified, or changed completely, as is necessary. I have frequently seen matches won on premeditated tactics. You can think it out calmly while watching your man play another. It is a different thing to "size him up" across the net, and he may get away from you before you see the best course to adopt; but it is quite another thing if you have formed your opinion of his play by careful and uninterrupted observation. You are then in a much better position to deal with him.

I shall not give you any elaborate instructions on training. I could write you another book on this subject if I started, so I must condense again.

If you are going for an important event, get a good trainer if you can afford it. If you can not, a friend and a book on training will be some assistance.

For all ordinary events, you need not make a martyr of yourself. Do not smoke much. Eat good solid food. I have an enormous respect for beefsteak not too well done. Ease "John Barleycorn" in his work.

If you are playing a very hard match and feel the want of something, take a little coca wine, some whisky and water, or any one of a dozen other similar luxuries, but don't drink any more while playing than you can possibly avoid. You should

never be hungry while you are playing. Regulate your meals if you can so that you have a fair rest afterward, before you start your match.

I have a strong idea that for a tournament extending over a course of, say, five or six days, it is no detriment for a player to be "short of a gallop" or two. If he is too well wound up, he may become stale; but this to a large extent depends upon the man.

T. R. Pell—Low Backhand Drive

This shows the turn of the forearm continuing quite naturally. It is spread over the period from impact to finish. The weight is coming lengthwise *down*, not *across* the right foot.

T. R. Pell.—Low Backhand Drive

We see here the finish of the low backhand drive. The weight is almost entirely transferred to the right foot, the forearm has turned right over, the thumb now being uppermost, the wrist is as firm as steel, and the head of the racket points the way the ball is coming. In the finish of this stroke the racket should always do this.

UMPIRING AND THE LINESMAN

To be a good umpire it is essential above everything, except good eyesight, that you should know the rules and laws of tennis. This may seem a superfluous statement. I assure you it is not. Wherever I go, I find blind people who know little or nothing about the game cheerfully taking this important position.

I have found that you may umpire almost perfectly, and yet run no serious risk of being harassed by the players as to your views on the subject of irrigation. On the other hand, you may make a trifling error, and it is any odds that one of the quartet will be unable to prevent you hearing that he has a horrid suspicion that there is hereditary insanity in your family.

If an umpire knows his laws and his business, he will remember that, while he is in the chair, on questions of fact his decision is absolutely final.

To the linesman I shall be brief but emphatic. Please remember that your duty is to call sharply and distinctly immediately the ball is out, or a fault is made, and never, upon any account, call "Right," or "In," as this will advertise to those who understand these things that you are not quite up to date. Moreover, it is a most exasperating habit for the players. Sit with your back to the

sun when you can, right opposite the line you are taking, and never dream of taking two lines. I have been repeatedly asked to, but invariably reply, that if I can do one to the complete satisfaction of the players I shall almost have achieved a record.

Both players and umpire sometimes appeal to the linesman as to "how" a ball is. Such an appeal, if the linesman knows his duty—and if he does not he should not be there—is superfluous. His silence is a decision that it is good. Where there is a referee, an appeal to him from the umpire's decision may be made on a question of law.

ENGLISH AND AUSTRALASIAN TENNIS COMPARED

I HAVE been much amused in England by the negligently charitable attitude of some of the players when speaking of Australasian tennis. It seems to breathe the sentiment, "We are the tennis-players. Run away, little boy. We have nothing to learn."

The same mental condition existed many years ago in regard to cricket. It is not so apparent now.

Australasian tennis has been judged by the performances of a stray New Zealander, who found his way to London, played in the Championship of England, was beaten three sets to one by A. W. Gore, who afterward won the Championship, and who himself told me that he had to go for it against the Colonial player; and by the form of an English player who won a Championship at Sydney. Both these performances are unreliable as indications of the capabilities of Colonial players.*

It has, I think, been admitted that the Australians, if not so now, were, when they tackled us first at cricket, superior to us in resource. It is

* A year after this book was first published, the pioneer Australasian team came to England. The accuracy of this statement, which was considerably criticized at the time of publication, was, as all tennis-players know, fully established.

in just the quality exprest by that word, which sounds so vague and yet is so expressive, that I think many of the leading Colonial players exceed the capabilities of the Englishmen.

The Englishman's stupendously calm self-satisfaction, that is so intensely irritating to some people, is, when one can view it in the right light—which apparently his neighbors find it hard to do—sublime, and entitled to the greatest admiration. He does not need to "blow," he does not need even to ask: "Would the Colonial boys have a chance with us?" The thing is absurd. He knows his own unassailable supremacy in everything from his Navy to Free Trade, excepting always, of course, cricket. He does not bother to exert any introspective, analytical powers—if he has any—on his own position. He knows it is so; that is enough.

This is not business—it is not even polite—but, as the Frenchman is alleged to have said of the charge of the Light Brigade, it is magnificent.

I could pick an Australasian team of eight or ten almost any day, who would make things very interesting. They know a little about tennis, I can assure you. I would take four of their best single players against four of England's and the odds would be evens.

Against the Singles Champion of the World, I would put up a Sydney lad whose name is not known, and the spectators would get fun for their

T. R. Pell—Horizontal Backhand Drive

This plate shows the beginning of the horizontal backhand drive, the drive off a high bound. Note that the weight is on the left foot, but Mr. Pell is actually stepping onto the ball. Note again that the stroke begins at the elbow.

T. R. Pell—Horizontal Backhand Drive

Note that the swingback is much lower for this stroke. The elbow action is very marked here. See again Mr. Pell *stepping* onto the ball. This is most important.

money. Best and best at singles, so long as you don't take too many, and swamp the Colonials by numbers, a very small handicap would bring them together. Why should it be otherwise? They can do it at cricket, why not at tennis? They are the same race, living, perhaps, under better and healthier conditions.

I admire Australian double play immensely. They go for their shot every time, and they never lose any time in getting to the net. Despite anything any one has to say on the subject, my opinion is that the only gait suitable for getting up from the base-line to the net is the gallop. It is no good "trotting" up unless you can "break two minutes." Where the Australians excel is that they make their strokes severe enough to risk the lob, then they race for the net, and stay right up against it, which in my humble opinion is the place. You must get beaten sometimes, but it is very hard to keep lobbing perfectly, and, moreover, most men think it beneath them to keep on lobbing, and they give you a chance now and again. I am very strong on this point. I think it makes all the difference in the beauty of the game. If I agreed with playing your volleys from your feet, I should immediately advocate putting that other yard on the court, but I don't, and never will.

The main difference between Australian and English tennis is that in England the men live at tournaments in the season, and in covered courts

out of it—figure of speech, you'll understand; big proportion of fact, tho.

In Australasia they may get a week's real tournament play in a year.

Give me a good team of Australasians, such as I could pick, and let me acclimatize them here for a few months, with plenty of tournament play, and there are more unlikely things than that the Messrs. Doherty would have to go to the land of the Golden Fleece tennis ash-hunting.*

I hope you will pardon my little patriotic† ebullition, but the fact is that we all belong to the same dear old home, are all actuated by the same keen love of sport that always has been, and I hope always will be, one of the grandest, healthiest, and best features of our national life, and if "Papa Bull" does assume, as a fact beyond argument, that he is still "one too many" for his children, who shall really, in earnest, find fault with him? Are we not every day in our own little homes doing the very same thing? Well then, let it rest at that, but some day, Papa, I shall bring the boys to "see" you.

Reverting again to the respective play of the Australasians and the English, and my remark as to the greater resource of the Australians, it

* A year after this was written, Messrs. A. W. Dunlop and N. E. Brookes defeated Messrs. R. F. and H. L. Doherty, at Queen's Club, London, after a hard five-set match.

† Being a New Zealander, I am of the Davis Cup "nation" —Australasia.

was, I think, in bowling that good old Trumble showed England a wrinkle or two. It is in the Englishmen's deliveries that I noticed particularly room for improvement. I can not help thinking that the service is very stereotyped. There is not enough attention paid to varying the pace, length, spin, and placing of the service. Again, their length was certainly not too good, and was undoubtedly inferior to that of the ladies.

They are not quick enough in getting up to the net, and indeed in my opinion, generally speaking, do not run to the right place, as they slack off too soon, and have to play the ball dropping all the time. Even the Dohertys offend greatly in this respect.

I did not see at Wimbledon last year a backhand off the ground equal to at least three I know in Australasia. The backhand drive, as I am accustomed to seeing it played, seems a lost art. There is a strong and marked tendency with many players to reduce the game to pat-ball.

When, however, I come to compare the ladies, I must capitulate at once. This I assure my fair readers is absolutely genuine. They are much further away from the Colonial ladies than are the men. England, of course, with her large population, has an immense advantage, and her ladies get so accustomed to tournament play that they do not in many cases seriously feel the strain.

ENGLISH TENNIS

[The following is a criticism of English tennis written in May, 1904. There has not been any marked change in the English game since it was written.]

The editor of "Lawn-Tennis" has been good enough to ask me to state my impression of the game as played in England.

Needless to say, I appreciate fully the compliment, and have much pleasure in acceding to his request, but, in so doing, I must confess that I feel myself to be in a very delicate position. Since I arrived here I have experienced at the hands of the tennis-players of England, the Lawn-Tennis Association, and, indeed, every one associated with the game, such kindness and consideration that, in dealing with the English game, I can hardly rid myself of the feeling that I am sitting in judgment on my hosts' cigars or wine.

I believe, however, that it is for the good of the game that discussion of its finer points should be encouraged, so that, if possible, the tactics and practise of tennis may be improved; so I venture to hope that I may be excused if I indicate, with all due humility, the few points which have most imprest me. These are:

1. A stereotyped, too diagonal service.

2. No attention is paid to "center-theory."
3. Straight smashing.
4. Slowness in getting to the net.
5. Position of striker-out's partner in Doubles.
6. Weak second service.
7. A marked tendency in Doubles to stand in court and watch lobs.

I will deal with these points in the order named:

1. A stereotyped, too diagonal service. I can not help thinking that there is far too little variety in the service, particularly as regards placing. The pace and length of the first service are nearly always good, but it is so similar in placing and bound.

It is, especially in Doubles, nearly always too diagonal. This means that the striker-out very frequently has the choice of a drive down the side-line from outside the side-line into the corner of his opponents' court, or else of the sharpest of quick-dropping cross-court shots at a most difficult angle for the server, whereas if, for the sake of illustration, he be made to take the service from, say, 6 feet behind the half-court line at the base-line, he is completely robbed of an effective side-line shot, the net-man can stand nearer in to the center of the court, and the striker-out is absolutely compelled (if he return it that side) to hit the ball back to the server, as he runs up, in a much straighter line, instead of dropping it sharply across the court only a few yards from

the net; also, it gives the man at the net a much greater chance of stepping across and killing the return, and tends to make the striker-out search for the side-lines in a perilous manner. It also, to a great extent, removes the doubt, which so frequently now exists, as to who is going to take the balls which go down the center of the court, as the man at the net covers so much more of it on this service than he can when, on the diagonal delivery, his opponent has a choice of both sides of the court. I always think that instead of the service being diagonal, with straight ones for a change, it should be straight ones for the general run, with diagonals for a change. One does not prefer a cross-court drive to a straight one to go in on. Why, then, should this not apply equally to the service? I think if any one will take the trouble to draw these angles on a court it will be apparent that a centered service is, particularly in a Double, of much greater value than the diagonal one. Even when serving into the backhand court I repeatedly give my opponent the service on his forehand, unless his stroke is something very exceptional. If your service has a good length down the center of the court, and is quickly followed to the net, it is hard for him to beat you by a drive.

2. No attention is paid to "center-theory." This is on the same lines as the first objection. Altho there are a large number of strokes played

straight up and down the court, players generally choose a shot on or near the corners, particularly the backhand corner, to go in on. This leaves both side-line and extreme diagonal shots open, whereas a well-centered ball, with good length, enables the attacking player to get to the middle of the net and halve the triangle, down one side of which the ball must travel unless it is driven straight at him or lobbed, and I am, of course, assuming that the stroke was good enough to go in on. Two minutes with a ruler and a pencil on a court drawn to scale will convince you of the value of this.

3. Straight smashing. In smashing, especially from behind the service-line, there seems to be an absence of "body," the transference of weight from leg to leg at the critical moment (even when it does take place) is not hearty or emphatic enough, and the arm is asked to do too much; also the direction is frequently bad, being too straight down court. By far too large a proportion of smashes are "picked up" and returned.

4. Slowness in getting to the net. This is more accurately described, perhaps, as running to the wrong place, for directly the service-line is reached, and frequently before, the player, generally speaking, slackens off, so that he gets the return at his feet, instead of playing it down over the net.

5. Position of striker-out's partner in Doubles.

To my mind the most serious defect in English Doubles is the position of the striker-out's partner. He may frequently be found about two yards inside the service-line, sometimes much nearer the net. I am very strong on this point. In my opinion, absolutely the only justification for this position is winning from it. When the striker-out's partner is right in, unless the striker-out is marvelously quick at getting up, anything that his *vis-à-vis* "gets onto" goes clean across through a deadly cross-court gap. About two yards inside the service-line may be a justifiable position for players like the Dohertys. The striker-out is the sooner in the right relative position for Doubles-players, namely, in a line with each other, and they can play low volleys in an inimitable manner. The cross-court gap is closed, and they have secured some yards of attacking position, but to how many is it given to thus justify a position which, I contend, is for 98 per cent. of players untenable? I watched this carefully during the recent tournament, and at Wimbledon in 1905, and was much struck by the utter helplessness of the striker-out's partner. I am certain this does not, generally speaking, pay. The Americans do not believe in it. (I have specially referred to this point and low volleying under the chapters on "Doubles" and "Personalities." It is impossible to condemn the English formation too strongly. Given pairs of equal

T. R. Pell—Horizontal Backhand Drive

Mr. Pell is here shown coming onto the ball. See that the arm and handle of the racket are in the same plane of force. Note the good footwork and that the transference of weight is being correctly made.

Plate 41

merit, the English formation must lose every time.)

6. Weak second service. Generally there is a fair length even to this, but it is frequently a plain, high-bounding ball, which comes to hand nicely for a severe drive, whereas with a bit of work its flight might be rendered more deceptive and its bound be kept lower, so that it has to be played up instead of being swept down.

7. A marked tendency in Doubles to stand in court and watch lobs. When a lob is put up there is only one of two positions permissible—right on the net if it be good enough, and if it be not, then away out in the "back blocks" hoping. There should be no half-way house, yet time and again I caught players in the back court gazing admiringly at some short, soft stuff they had tossed up, instead of, the moment it had left their rackets, and they felt it was bad, racing for the open country.

Speaking generally of the play, there is a marked tendency to play an ascending volley, even when there is plenty of time, and a step forward would make it an overhead one. My motto about volleying is, "Never let anything touch the earth which you can play conveniently on the volley. Never play a volley underhand that you can deal with overhead."

There seemed to me to be a paucity of strokes that I could not account for. I watched the

players most critically to ascertain, if possible, the cause of this. I noticed especially the absence of wrist-work, and this gave me a line. I saw then that many players hold their thumbs more round to the front of the racket than a great number of Colonial players do. The bottom point of the V formed by the spread of the thumb and forefinger practically bisects lengthwise the upper side of the handle of the racket, in fact, is inclined, if anything, to go beyond the middle. I tried the hold and found it settled me for wrist-work, especially for all cut services, but, of course, it may not be so with most players.

The points I admire about English tennis are the pace and length of the first service, the low volleying, which at times is delightful to watch, and in many cases the half-volleying, altho the value of this is discounted considerably, as even the most finished exponents of the stroke do not take advantage of, say, the eight or ten feet saved by it, to be by so much nearer the net.

I must add to the other virtues of English tennis accuracy and steadiness, but I must confess that, especially in Doubles, I would like to see more sting in the work, and the players making the return severe enough for them to get their *bête noire*, the lob, out of their heads, and take up a strong attacking position at the net so as to have the killing cross-court angles, instead of having to play an ascending volley from near the service-

line, which, naturally, can not be played at a severe pace or acute angle.

I might, perhaps, also mention a fault which is exaggerated in America, and that is the indiscriminate running in on the service. It is just as injudicious to run in on a badly pitched or placed service as it is to go up on a poor return, yet players consistently run in on "stuff" which simply courts disaster. If you run in on everything your opponent gets used to it. I believe in running in on every suitable service, but I don't do it so that my opponent knows when I am coming. I think half the art in tennis is to keep your man "guessing" all the time. It is quite useless to run in on a high bounding, poor length, diagonal service. You have some "hope" if it is down the center.

The lob is one of the best played strokes I have seen. In its place I admire it greatly, and I have seen some admirable recoveries effected by "brainy" lobs at critical periods.

Speaking of volleying generally, I think it lacks sting and snap, and I ascribe this, quite tentatively, remember, to the hold I notice to be most prevalent. (Since this was written I have satisfied myself that this defect is due to the prevalent unchanged grip. The greater sting in the American and Australian volleying is in this respect a useful object-lesson.)

It is wonderful how the characteristics of a

nation impress themselves on a game. English tennis, in my opinion, is very consistent, very steady, very solid, very plain and above-board, too honest by far. There is not enough guile in it. It seems to me to lack many of the fine wristy net-shots, and snappy cross-volleys, which are such deadly scorers, and there seems a wonderful tendency, again characteristic, to take as little risk as possible with the side-lines, especially when it is a case of an overhead volley.

These are only the impressions of an unsophisticated wanderer, who has, nevertheless, derived an immense amount of enjoyment from watching and playing tennis in every continent. I trust that none of my criticisms will be considered too searching, and I know that if, perchance, in the mass of chaff there should happen to be a whole grain, it will be utilized.

I may say, perhaps, in conclusion, that altho I have always realized the privilege and value of belonging to that grand freemasonry, the brotherhood of sport, a gild which has made my way pleasant the world over—for the racket, the club, the wheel, and the gun have found me boon companions wherever I have happened to be—yet never has the value thereof been so fully borne in upon me as by the tennis-players of and in dear old England, and if I ever take to wearing a badge I think it will be a tennis-racket.

P. A. Vaile.

T. R. Pell—Horizontal Backhand Drive

This is an excellent illustration of the position referred to in the text. Mr. Pell is caught out of position, the ball almost coming at his body, but the stroke presents no difficulty to him. It would be practically impossible with the English grip.

Plate 42

PERSONALITIES

I AM afraid nature was in one respect at least unkind to me. She made me a notice-taking creature, and later on, when I met and became rather intimate with Sherlock Holmes, the habit grew and I took pains to cultivate it. I soon tired of Holmes, tho. He was a patronizing wretch, and his "My dear Vaile, have you read my monograph on the value of silkworms for producing clues in the detection of crime," and so on, palled after a while. It was a monolog on monographs, but I must give him his due; the habit of observation remained. Added to this, I was always, and am still, hypercritically inclined, indeed, I come from a quarter of the globe where one is not readily stirred to enthuse, unless the object really be worthy of enthusiasm—and then it's an awful job to start it going with anything less than a Boer War or a football-match. These remarks are by way of apology for criticizing the "eminent men" whose names appear hereafter, but as it is all in the interest of sport, and they are all in the truest and best sense sportsmen, I feel sure that if they should desire any satisfaction, they will do nothing worse than "take it out of me" across a net—also they must remember that he who climbs high is easily seen—even in the tennis-world.

In dealing with individuals one naturally takes H. L. Doherty first. It is his due. I may say at once that of all the men I have seen of late years, H. L. Doherty most nearly fills my idea of a perfect singles-player, and yet I think his tactics are unsound in some ways. I am not one who worships success, and a man may be champion of the world—and yet have serious blemishes in his game. Mr. Doherty is neither "a wild rusher" nor "a base-line wanderer," nor yet can I call him an absolutely judicious combination of the two. He goes in on nearly every service, on many which I could not pass as having sting or length enough to justify such a proceeding were his opponent his equal, and even as it is, he is too often passed. I can not help thinking that both in singles and doubles he stays too far away from the net. Certainly he plays low volleys, too many of them, from his feet with a lovely stroke and great precision, but such a shot can not have any telling angle or pace on it. If he were up against his equal, and had to, as he then would, choose his opportunity to go up, and was taught by a few object lessons that waiting a little inside the service-line is not the best place in the court, I should think he would go very near to playing perfect tennis. His tennis virtues are too well known to the public to require any remarks from me. I may, however, say that the secret of his very fine game is undoubtedly timing and the perfectly

harmonious action of body and limbs. He gets every ounce out of his stroke without much apparent effort. He makes his body do its share of the work. How few really do this, or even realize its importance! Imagine trying to hit a man with your body still and using only arm-action. You want your body to be in your work, particularly in smashing. Just here, it is interesting to note that altho Messrs. Doherty strongly advise players to "make your opponents volley up; *be yourself* ALWAYS *in a position to hit down,*" there are probably no two players in the world who play more ascending volleys.

However, this advice is the essence of volleying wisdom, and the latter sentence is the quintessence, for to carry it out you must be where I am always insisting that you shall go, directly you get a good chance, and that is *right up at the net.*

I had nearly forgotten to refer to Mr. Doherty's length. I was very disappointed. He rarely pitched a ball within four feet of the base-line, indeed, so noticeable was this that I asked him if he had any object in keeping that length, when he assured me that he considered it was good enough. I do not. If he kept that length against his equal, his opponent would have so much less ground to cover every time to get into position at the net. This would mean a lot of saving in exertion in five sets, let alone the tactical advan-

tages. I noticed also that his returns were generally pretty straight down the court. It seemed to me he was taking no risks, either with the side-lines or the base-lines, and this is where the center-theory must save you many an ace. You only have length to worry about.

These criticisms were written, as is well known to many tennis-players, long before the Covered Courts Championships were decided. The final for the singles quite proved—to my satisfaction at least—the soundness of my contentions about H. L. Doherty's tactics. On the day he met Ritchie he was undoubtedly off his game. This brought him into Ritchie's class, and Ritchie's tactics on the day being quite as good as the Champion's, it was anybody's match, and had Ritchie possest the temperament of the winner the result might even have been the other way.*

I am dealing very plainly with H. L. Doherty's theory. To praise his execution when in form is to gild refined gold, but even at the risk of being thought severe I will maintain that that execution is worthy of better theory and tactics.

I have not said anything about demeanor in court and so on. To those who play tennis it should be unnecessary, but there are a few who

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* Many months after this was published Mr. Ritchie fairly and squarely beat Mr. H. L. Doherty at Queen's Club, mainly on account of the defects in the champion's tactics which I have referred to.

T. R. Pell—Horizontal Backhand Drive

This shows the stroke a stage further. The racket is ascending slightly. The face is laid back a little, but by the time it reaches the ball it will be practically vertical. Note that Mr. Pell holds the leather of the racket in his hand.

Plate 43

might with much advantage take an example from H. L. Doherty, always, outwardly, at least, unruffled, calmly accepting wrong decisions and allowing nothing to worry him. This tells; make no mistake about it. Getting savage is only providing cheap amusement for the gallery, and putting yourself off your game.

I hope it will not be thought that I am dealing too severely with Mr. Doherty's game; I am taking him as the ablest and most finished practical exponent of the single game that I know, and I am dissecting that game for the benefit of the game.

Anything I can say of H. L. Doherty's game I think I might almost say for his brother, R. F. Doherty. His strokes are all very fine, and, considering his grip, it is a wonder to me how he gets them. His service is very good, and his second service the best I know. I have not seen him "all out" in a single. I should like to see the two brothers have a "real go." I would miss my luncheon for it—if necessary.

R. F. and H. L. Doherty form without doubt a very fine combination. I think, however, that even more in the double than in the single is the low-volleying defect noticeable. The answer may be, "It is their game, and it has succeeded." This does not bother me a trifle. What I am worrying about is, whether it is the right one or not, and the one most suitable for the majority of players, and

most calculated to make the game brilliant, scientific, and most popular; and frankly I do not think it is. It is apparent that the Dohertys are at present a little away from the others, and I could not get it out of my head that they, as indeed is natural, take liberties with the game.*

F. L. Riseley was runner-up for the Championship in 1905. I was much pleased with his play, altho he spoiled his backhand to a great extent by playing the shot off the wrong leg. He mixes his game well, generally speaking, altho he very often neglects a good opening, and then goes up on an inferior one. He has a fine, fast, first service, but does not vary it much.

A. W. Gore is a base-line player. His strong point is his forehand drive, which off a high bounding ball is very fine. He won the Championship of England in 1901.† He rarely or never volleys, for which I can hardly forgive him, as under compulsion and force of expostulation I have seen him execute some paralyzing smashes from the back court, and when forced to in a double he acquits himself really well, using his forehand drive frequently and with great effect as a volley.

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* It was precisely this taking of liberties, particularly in the matter of the striker-out's partner standing near the net, that cost them their match against the Australian pair. They did not reproduce this error against the Americans, Messrs. Ward and Wright, and just won after a hard five-set match. Playing in their usual formation they would certainly have lost the match.

† He has since won it twice.

S. H. Smith is another player of the same stamp as Gore. He has a great forehand drive. He rarely volleys, but when he does, uses his drive with great effect.

Smith and Riseley have the distinction of being the only pair who have ever beaten the Dohertys for the Doubles Championship of England. They annexed this event in 1902, and, several years later, in a memorable match, again defeated the Dohertys in the final.

Mr. E. G. Meers, who won the Covered Courts Championship of England in 1892, does not now take an active part in tournament play, altho he is still quite a "tough proposition." He did not start tennis until late in life, but he brought to bear on it an amount of thought and a rare insight into the game, which few have either the power or the application to do. The result was that he developed a very fine game, and to this day he stands out in my mind as one of the very finest tacticians, if not, indeed, the finest that I have ever seen. To see him working for his opportunity, and when it came, getting in and settling matters, was quite sufficient to answer the question, "Is tennis a 'brainy' game?"

G. A. Caridia, Champion of Wales, is without doubt the finest half-volleyer in England. He also plays a rising ball very well. He has ascertained the fact that a rising ball requires the blade of the racket to be at a suitable angle to correct

the ascending tendency; many of his half-volleys are wonderful, and always a pretty stroke, he makes it in many cases a beautiful one. He plays a good backhand volley, but his service is not too strong. He rarely if ever takes advantage of the time he gains by his half-volley to be, by so much, nearer to the net. This, of course, considerably discounts the value of the stroke.

George W. Hillyard, after a considerable absence from the list of champions, joined the roll of honor again in 1905 by annexing, with H. L. Doherty, the Covered Courts Doubles Championship of England. He was hampered by a weak leg, the result of sciatica, but nevertheless he played a good game. He went for his smashes in a determined manner, and put many of them away in a style that pleased me very much, albeit he could not, on account of his leg, use his body weight with advantage. His service is distinctly good and he evidently understands the value of centering it. He very rarely lost his service during the tournament. His great reach makes him very difficult to get away from. I have not had the pleasure of seeing him play a single, but from his strokes should judge that he would play a fine game.

M. J. G. Ritchie is a curiously even player. There are no very pronounced faults in his game, neither is there much to call for special mention, yet on occasions he puts up a very fine game. His

T. R. Pell

Horizontal Backhand Drive

A moment before impact. Notice the line of the forearm and the racket-handle, and the ease of the stroke coming mainly from the good footwork.

T. R. Pell

Horizontal Backhand Drive

This is a most educative picture. The stroke is played and the follow-through half executed, but the racket-face is yet scarcely off the vertical. The turnover of the racket comes long after the stroke. The upward motion of this stroke produces, naturally, the top spin, which is so useful in controlling length and in passing.

T. R. Pell—Horizontal Backhand Drive

Here we see Mr. Pell's vigorous finish. The racket-face now is horizontal instead of vertical. Observe carefully Mr. Pell's grip, which is the same as mine. The end of the handle is in his hand. Compare this grip with mine in Plate 34.

Plate 45

smash from behind the service-line is nearly all arm work and consequently never severe. With a greater knowledge of tactics and a cultivation of that essential to success in tennis, equanimity, Ritchie might easily be classed A1 at Lloyd's.

There are many other fine players who are quite worthy of mention, but space forbids, and I have here just mentioned the few who have occurred to me as being of special interest by reason of their achievements, and on account of special strokes.

HOW AMERICA CAN REGAIN THE DAVIS CUP

Tennis unquestionably is the most popular game that is played. Its spread has been, and is, amazing. Nowhere is this more apparent than in the United States of America, and nowhere are there so many fine young players as there are in this country. Yet the United States of America have recently lost the Davis Cup, the international blue ribbon of the game.

It will be profitable to inquire why we lost it, and how we may regain it.

Briefly, it may be said that America lost the Davis Cup through lack of form, and that she may, and almost certainly can, regain it by paying more attention to correct form.

It is almost unnecessary to waste time in impressing on American athletes the value of form. The wonderful position that they occupy in the world of sport may almost wholly be attributed to their remarkable ability in studying the minutest details which tend to produce the best results with the least possible waste of energy.

In the comparisons made herein it must be understood that *international form and the highest degree of that* is being considered, for nothing less than that will be of service to America in the task which is in front of her.

There is an amazing number of fine young tennis-players springing up in America, but the majority of them lack form in some important respect.

This lack of form springs in almost every case from ignorance of the theory of the game. Tennis is such a remarkably difficult game to play well, that if one trusts to what one can learn of one's own observation on the court, one is likely to be too old to play the game before one knows it thoroughly.

This may sound like exaggeration. Let me give an illustration. Maurice E. McLoughlin, one of the finest young players in the world, went back to California last year, after nine years of playing the game, defeated, instead of being three times in succession national champion, because his form *off the ground* is unworthy of the rest of his game.

It simply amounts to this. McLoughlin's game, despite his brilliant performances, is unbalanced. He has only developed one side of it, the service and the volley. So long as McLoughlin has to deal with a ball in the air he is quite at home and as good as the best, provided it is not too low, but when he has to deal with a ball that comes off the ground, he is another man.

Let nobody think that there is herein any attempt to depreciate McLoughlin's game. I have a very sincere admiration for that and for Amer-

ica's young athlete himself, but empty flattery is of no use to any one.

McLoughlin's ground-strokes are not sound enough or varied enough. He has practically no backhand, and off the low ball his forehand is very weak. He can drive a high ball—such as those with which Wilding persistently provided him at the last Davis Cup matches—very well, as Wilding, to his discomfiture, ascertained.

There has been much unwholesome adulation of McLoughlin's play, but he is, I feel sure, too sensible and too modest to be harmed by it; moreover, I happen to know that McLoughlin realizes as well as I do his lamentable weakness on the backhand, and that he will make a vigorous effort to repair that defect before next championship meeting.

The morning McLoughlin left New York to compete in the World's Championship at Wimbledon, England, I went down to see him. He was staying a few doors from me. This is what I said to him: "Mac, I want to say two things to you about your play, because I should like to see you win this time. It is about time America won, but, if you are going to do it, you must watch your feet. They will let you go till the final, and then foot-fault you and throw you off your game; and, for goodness' sake, get a backhand, for they'll pound you on that."

It came out exactly as I told him it would.

Now, in view of McLoughlin's fine performance in the Davis Cup singles, when he beat both Brookes and Wilding, it might reasonably be asked: "How can one say his form was wrong?"

FIGURE 30

M. E. McLOUGHLIN PLAYING A FOREHAND DRIVE. TAKEN FROM A PHOTOGRAPH ILLUSTRATING HIS FORM

Notice the position of the feet, which is entirely wrong, the right foot being in front instead of the left. McLoughlin's footwork is, however, not so bad on the forehand as on the backhand. The worst defect shown here is the hold of the racket. This hold is the cause of McLoughlin's weakness at driving or returning all low balls on the forehand. It is quite unsuitable for these strokes, and is apt to turn over too soon, thus putting the ball into the net. For driving a high-bounding ball it is not so bad.

The answer is that he showed his lack of form principally not in either of those matches, but in the doubles, on which hinged the result of the contest.

Naturally, he was suffering somewhat from his exertion against Brookes, but *off the ground* he was very weak, and the main reason for his lack of form here was that his theory of the forehand drive is quite wrong.

What I am writing now I have said to McLoughlin, and he knows well that it is true, and probably many of my readers will see that it is.

Three times I have seen McLoughlin in trying to drive a ball from a few feet outside the base-line, hit it onto the court before it reached the service-line.

This ball, if it could have continued its course, would have passed about six feet below the net, so McLoughlin's error was only about nine feet six inches in a distance of about forty-five feet!

We are entitled to expect more accuracy than this from an international player.

Directly I saw this I knew that McLoughlin was trying to produce his forehand drive in very bad form, in fact, that he was trying to give it top by turning the racket over it at the moment of impact, and by trying to cut up behind the ball far too much, instead of following his stroke through more.

Several times in the international matches

McLoughlin hit the ball on the wood and skied it nearly out of the enclosure. If there had been any doubt in my mind this would have settled it. He was trying to produce his stroke in a way that was absolutely opposed to all good form and consequently he fell down, for such a method is bad enough on a high bounding ball, but absolutely fatal on a low bound.

McLoughlin further confirmed my diagnosis of his stroke after every failure he made, for, as the golfer "goes through the motions" after a bad stroke, so did McLoughlin. Closely observing his action, one could see that he brought his racket *up and around* too much, and not forward enough. In a word the follow through was defective.

McLoughlin was trying for a quick-dropping ball in the doubles, for he wanted the cross-court passing shots that were not so necessary in the singles, and he overdid it. His want of form found him out.

The foundation of tennis is the ground-game, and unless a player has that, he has built his house on a rotten base. A real champion should, to borrow the language of the prize-ring, have "a punch in each hand," in other words, he should have a drive on both forehand and backhand. It is not as tho these strokes were unknown. We have in tennis splendid examples of each stroke. Surely, one who has developed his service and volleying so splendidly as McLoughlin has, is not

going to confess that he can not master the theory of the backhand stroke; and once he has the theory the rest should be simple.

Now, in speaking thus of McLoughlin, who, really, despite his lack of form in the ground-game, has done some very remarkable things, one might be laying oneself open to severe criticism unless one were well fortified.

This is not any matter of imagination. This is a matter of ascertained fact. So that there may be no doubt of the truth and force of my criticism in this matter, I must relate a conversation that I had with McLoughlin not long ago.

Now, let it be known, McLoughlin is only too willing to learn. He is a very sensible young man, and quite unspoiled by his success at tennis.

He came to see me a day or two after his defeat by R. N. Williams 2nd, at Newport. We drifted into a discussion of the strokes of the game, and I asked McLoughlin how he played a low back-hand drive. He showed me.

He had not his fore-arm in line with the handle, and I pointed out to him that it was quite natural that, playing the stroke in that way, he should put so many of them into the net.

McLoughlin's answer was: "It's not that stroke I am worrying about. I want to get that one up here, so that I can command the return of the service," and he indicated a return off a high-bounding ball above his shoulder.

I said: "My dear Mac, if you will allow me to play a backhand overhead smash, and will then hang me up by the heels to the ceiling and see me play the same stroke you won't know it from a low backhand drive. The fact is that there is *only one proper method of producing the backhand stroke.* Where the stroke happens to be made is only a question of which point of the compass it is moving in on the half circle that the backhand covers. The stroke is identical in its principle throughout the whole of the backhand side, be it low drive, horizontal drive or overhead smash"; and there can not be the least doubt that this is so.

It is easy to see what a great handicap even such a player as McLoughlin suffers from *in not knowing the theory of the stroke.*

How much greater is this the case with thousands of young players who are following in his footsteps, and, so far as this beautiful and effective stroke is concerned, following blindly.

The way in which McLoughlin was forced out of the court in the recent Davis Cup matches in order to cover up his weakness on the backhand, was one of the most remarkable things I have ever seen in first-class tennis. The national champion did not dare to play the ball in the orthodox way.

Next season there will, I hope, be a different tale to tell.

McLoughlin himself is a good example of form in so far as regards his service and smash. These are both produced in a manner which is almost mechanically perfect. In his service, despite his immense pace, his action is smooth and graceful, and he does not take half so much out of himself as do some other players whose service is very similar to his in its production.

One Californian, by comparison with McLoughlin, is almost a contortionist. His service falls right across his abdominal muscles, and the pounding they get is fearful. It is small wonder that he suffers from it.

McLoughlin's form in the smash should be emulated. He throws his whole body at the ball, which is the only proper way to smash. English players stand still and hit overhead with the arm working like a railway semaphore. Apart from this being less severe, it is less accurate, for it requires much more skilful timing than if the body is moving forward onto the ball.

R. Norris Williams 2nd lost both his matches in the last Davis Cup contest. He started well against Wilding, but fell to pieces afterward and was badly beaten, while against Brookes his utter absence of even the semblance of form in the first two sets was quite painful, and it was almost as bad in the fourth. In the third set he showed some very good form, but, as is usual with him, it was not sustained.

Williams has two very serious defects in his game. One is distinctly bad form, and the other must, I think, according to the requirements of the modern game, be also classed as a defect of that nature.

First, he holds his racket wrongly on the backhand and plays the stroke nearly always with his feet out of position. This leaves him facing the net when striking the ball, and it is without question the worst possible form.

The second defect in Williams's game is that he trusts to a trajectory which is practically unassisted by spin. Naturally, he has to try to play very close to the net all the time. Very naturally, also, he puts his ball into it far too often.

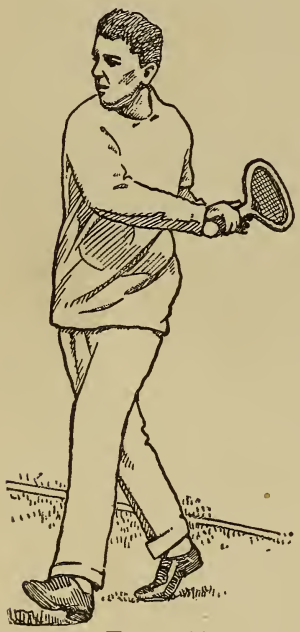
S. H. Smith, the famous English forehand driver, did the same. When on his game he was simply a "terror" (I shall never forget his pitiless driving the day he beat Holcombe Ward setless at Wimbledon), but when he is off—*he is off*.

McLoughlin's perfect command of over-spin enables him to get just enough drop to prevent his throwing away the innumerable points in double faults that come so naturally to Williams. This is where form comes in.

Speaking of his match against Brookes, Williams said to me that he was "hitting the tape all the time." So he was, for so must the player do who drives low without any spin, unless he is an A. W. Gore or an S. H. Smith, and there are not many of them.

Nothing is gained by "risking the net" in a single unless one is being attacked, and has to play a passing shot. The net is quite our worst antagonist, and we should always play as far away from it as we can without interfering with the efficacy of the shot.

When Wilding was in his best form he regularly drove a foot and eighteen inches above the



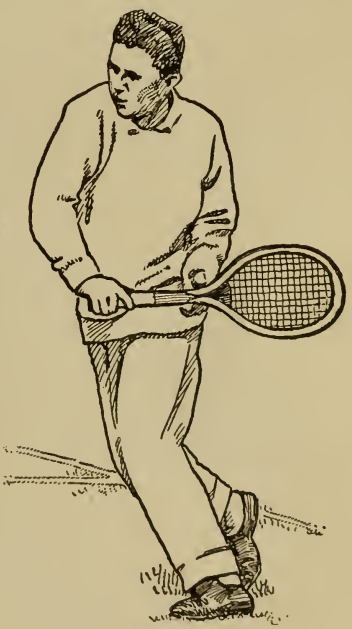
R. N. Williams, 2d, National Champion, at the end of his backward swing in the backhand stroke. This is reproduced from a photograph. Note that the wrong foot is in front, which twists his body out of shape and limits his backward swing.

FIGURE 31
R. N. WILLIAMS, 2D

net with plenty of top-spin that brought the ball down near the base-line and gave a good long bound. This is much better form than trusting to

pace and a flat drive, and be it remembered that the forehand drive is the foundation of the game. It can not possibly be considered good form to take unnecessary risks. Williams is taking them all the time, and he pays for doing so.

The consequence of his bad foot-work and his low return against Brookes's heavily cut service was that for the first and second sets he looked



R. N. Williams, 2d, National Champion, half-way through a backhand stroke. Note that his feet are still wrong, as they nearly always are. Compare these illustrations with Mr. Pell's fine foot-work. It is almost incredible, but is the fact, that these two pictures were used by a tennis-journalist in a New York magazine as an illustration of good form on the backhand. It would be almost impossible to get two more striking instances of bad form, and so long as Williams persists in playing like this, he will suffer disastrous—and, to him, unexpected—reverses, such as he met with in the Davis Cup and the intercollegiate championship.

FIGURE 32
R. N. WILLIAMS, 2D

like a mere novice instead of an international player.

Brookes's photographs show in what an effort-

less manner he produces his service. A comparison of his methods with those of some of the younger players, as disclosed by photographs, will show what a fearful waste of energy there is in some of these spectacular services.

It will probably be asked how players are to acquire correct form at tennis. The answer is by learning the correct theory of the game and the production of the strokes, and then by modeling their strokes on those of the best exponents of the game, who express in their actions and the result thereof the benefits to be derived from the judicious blending of theory and practise.

In tennis the strokes should be as clear-cut and well defined as they are in golf. They should, in fact, be standardized, and their production, both theoretically and practically, should be taught intelligently.

At one of the leading clubs in America I once saw a perfectly stupid fellow getting two dollars an hour for spoiling his pupils' prospects. This is no use to America. She has good tuition in other branches of athletics. If she wants to win at tennis she must have it in that game also.

It has always been a matter of wonder to me that there is such chaos in the strokes in tennis, for surely America has produced some players worthy of being followed. W. A. Larned was one of the soundest stroke-players in the world, and he had seven championships of the United States

T. R. Pell—Backhand Drive off High Bound

I am frequently asked how to play a high-bounding ball on the backhand. This picture shows how naturally this hold can be used for this stroke, or, indeed, for a ball that is much higher.

Plate 46

to recommend his methods, yet how many young players with his brand on them do we see?

It is not, however, necessary to take any one player for all one's strokes. One may take one stroke from one man and another from a different source. I should have no hesitation in advising a young player to mold his backhand drive on Mr. T. R. Pell's, for it is at least as good as any in the northern hemisphere; but there are other players to whom I should recommend him, in preference to Mr. Pell, if he wanted the best possible forehand, altho Mr. Pell's stroke is not to be despised, and, as a matter of fact, should be known and used—*with a firmer wrist*—by every player, for it is the natural reply *to a low ball,* but, unfortunately, not very useful on a high bound.

In a word then, or a few, what America requires in order to regain her lost laurels in tennis is more true form, especially in the ground-game, a greater knowledge of the true theory of stroke production, and a sounder application of it.

In McLoughlin and Williams we have two fine young athletes, who are a credit to their country, but it would be abject flattery to say that their game is "rounded off" as it should be—as it can be if some one will take them in hand and do with them as the famous Murphy was wont to do with his team of athletes—make them use the best methods, or at least try them!

Seriously speaking, this will not be quite necessary, but there can be no doubt that with the addition only of a backhand drive such as that of Mr. Pell, both of America's representatives would be far more formidable opponents than they are at present.

This is reducing the question of form to a very concrete proposition.

FIGURE 33

M. E. McLOUGHLIN
SWING-BACK IN BACKHAND DRIVE

The two positions on this and the following page are taken from photographs of McLoughlin showing his methods. The first position shows him looking for a *low* ball, whereas the position of the racket in the swing-back is for a horizontal drive off a fairly high-bounding ball. The main defect, however, is in the foot-work. Compare this with Mr. Pell's foot-work, with the position shown in my photographs, and with the diagram of the correct position of the feet for the backhand stroke. The right foot should point much more toward the net, particularly in the finish of the stroke. So long as McLoughlin uses his feet thus, he will have to run around his backhand to cover its weakness. Whatever may be said to the contrary by

On international form these players are one-sided men. They have no backhand. Mr. Pell's

backhand drive is a well-known stroke produced in much better form than theirs by a player who should rank higher than he does. Why can they not acquire it? Would America let her hurdlers go out to represent her with an obsolete stride? I think not.

Why then should her tennis-players go onto the court with obsolete or defective strokes and methods?

ill-informed people, *there is only one correct principle of producing the backhand stroke,* be it plain stroke, lifting drive, or chop. This is shown by the photographs of Messrs. T. R. Pell, Norman Brookes, and of myself. The importance of this stroke and its thorough neglect by all tennis-writers is the reason for the most complete illustration and explanation of it which I have given in this volume.

As a matter of fact, McLoughlin essays to do, on the backhand, what his photograph indicates, namely, to play the stroke for a *high*-bounding ball on the *low* ball. This puts his arm out of line with the racket and ruins his game on the backhand side.

FIGURE 34

M. E. McLOUGHLIN
FINISH OF BACKHAND STROKE

We have, as an example of almost perfect form in serving and smashing, McLoughlin. Williams,

with practise, could easily alter his service and smashing. He had his day against McLoughlin, but it must be remembered that his form carries with it too much risk for international work, as was shown in the Davis Cup matches, and has been shown since, when he was defeated in the inter-collegiate championship.

Both McLoughlin and Williams could learn to drive on the backhand as Mr. Pell does, while on the forehand there are many whose form is correct and at the same time severe enough to be worthy of emulation.

It is only by strict attention to form that America will regain the Davis Cup. England lost it, as I prophesied she would, through bad form, through playing pretty pat-ball on wrong principles, instead of following the original manly game.

America must not follow her lead. She has the players, a wonderful band of young athletes, coming to light every day faster than in any other country, but they must not be allowed to run wild. They must be caught young, and taught the technique and tactics of the game. Then America will win and hold the Davis Cup for many years, for she has, without doubt, the best young material in the world.

INTERNATIONAL TENNIS

It was in 1904 that I first drew attention to the defective methods of the English players. At that time Messrs. Doherty were at the height of their fame, and English players could see no good in any but their methods. I knew that they were of no use for the vast majority of players, and stated plainly that they would land England "in the mud," which they have done. In speaking of English tennis, Norman Brookes uses the word that I have applied to it for years, "stagnation." No other word can do it justice.

Brookes says he can not account for it. It is most simple to account for it. The strokes of the game are not known or played as they should be. The technique of their game is all wrong. While champions spring up in every country—here there are potential champions in bunches—England's senescent and adipose players continue to annex cups and championships because the youth of the country will not use its brains in a game that calls so insistently for brains as does tennis.

I have said before, and I repeat with all the emphasis of which I am capable, that when the history of tennis comes to be written—if it ever is—the period during which the Doherty methods were followed in England will be clearly recog-

nized as a hiatus in the true game during which English players were off the real track.

C. P. Dixon is, without doubt, the leading exponent of the Doherty school. Norman E. Brookes is, equally without doubt, the most finished and intelligent exponent of the real game of tennis who is now in the game.

They met in two matches during the recent visit of the English team to Australasia. Brookes won both. The first was 3—0, and the aggregate score in games was 18 to 10.

Their next meeting was a two-set match, and the aggregate score was 12 to 0.

On the result of these two matches the score was 30 games to 10, which about expresses the merits of the two schools of tennis.

I have absolutely no use for English methods, especially on the backhand. They are effeminate and obsolete.

Now it must be clearly understood that such sterling players as J. C. Parke, H. Roper Barrett, M. J. G. Ritchie, and A. W. Gore do not use the English strokes.

I have seen Parke play many times, but never since he beat Brookes at Melbourne, in Australia. He has a fine forehand drive. There is no ball-waving in it. He runs onto the ball and gives it all his weight.

The tennis writers in England delight in calling Brookes an unorthodox player. Really, if they

NORMAN E. BROOKES—BACKHAND STROKE

This remarkable picture shows Brookes playing a backhand stroke in his stride. It is a wonderful lesson on the true and only backhand. Notice the grip of the racket and the absolutely perfect line of the arm and the racket-handle. This is a perfect grip for volleying or playing off the ground.

PLATE 47

only knew it, he is the most orthodox player in the world. Every stroke is produced on correct mechanical principles, and he gets the maximum of results for the expenditure of energy that he sees fit to use, for, be it understood, Brookes calculates things out to finer points, probably, than any other player in the game. One never sees him doing any sharp turns or contortion acts. These mean wear and tear. He has his idea even in his funny little semi-circular turn just before he serves.

Brookes seemed to me to play a different game from what he showed on his first visit to England. Then he was always close up to the net when he got a chance, and volleying at sharp angles across court. During the last international matches he ran in and got his first volley at or about the service-line, and put it back, as, indeed, from his position he had to do, much straighter than during his first visit to England. He would frequently get a little nearer on his second stroke and score off that. It seemed to me that he was volleying much farther from the net all the time. Possibly he has settled it with himself that he can not stand galloping up to the net all the time, and so has decided to take the trip in two stages. That is what it looked like to me. Brookes certainly is a wonder at sparing himself, and he is the only man I ever saw playing who seems, by his action,

to justify the journalistic *cliché* that "he moves like a piece of well-oiled machinery."

Brookes's performance last year is, and probably always will be, unique in tennis history. It is, I believe, the greatest feat ever accomplished in a tennis season. To come up from the antipodes, to win the championship of the world, and to lift the Davis Cup—with, of course, some slight assistance—was a very remarkable performance.

McLoughlin, on account of his defeat of both Brookes and Wilding, was hailed as the greatest player in the world. This, of course, is a great mistake. If this idea were to prevail it would be a misfortune for the game. In saying this I do not depreciate McLoughlin's play in the slightest degree. Nobody knows better than McLoughlin that playing a bye in a Davis Cup contest is nothing compared with battling for the championship of the world through the All England tournament at Wimbledon, with match after match on the trying center court, and the constant strain on one. Moreover, if championships of the world can be handed out so easily there is one whose claim to it is stronger than McLoughlin's, to wit, J. C. Parke.

McLoughlin is a splendid young athlete, and undoubtedly a great player, but it will do neither him nor the game any good to take a distorted view of his fine performance at Forest Hills last year. In serving, smashing, volleying—at

and above the height of the net—and in receiving the service McLoughlin is worthy of the study of players, but off the ground he lacks clear knowledge of the technique of the game, and in low volleying he still has a good deal to learn. Of course, with his rapid start, and consequent early arrival at the net, he does not require to use low volleys very much, but if his departure for the net were delayed by about four feet, he would require to cultivate a better low volley than he has hitherto shown.

Wilding's great strength lay, when playing in England, in his forehand drive, which kept coming back with monotonous regularity and much useful pace. I thought Wilding was not the Wimbledon Wilding. I am afraid that he must have "eased up" after Brookes beat him in England. Wilding is of the habit of body that piles up adipose tissue very rapidly. I saw him taking his first practise at Forest Hills. It was a warm afternoon, certainly, but nothing to worry about. After half an hour Wilding looked hotter than I have ever seen him at Wimbledon, except on the memorable occasion of the finish between him and Roper Barrett on that roasting summer afternoon. Moreover, his forehand drive seemed shorter and more "poky," but that is all in the game. McLoughlin beat him fairly and squarely. Wilding's greatest asset always has been his endurance, and he always had it with him in England and on the

Continent. If he left it at home this time it was not McLoughlin's fault.

I have heard Wilding's backhand extolled. I can not see it compared with Norman Brookes' stroke, especially for all volleying. It is a hybrid form, being neither the English stroke nor the Colonial. In an important match in England we once took account of mistakes on the backhand made by Wilding off balls which he should have returned. It totaled up to forty after we had allowed him the benefit of all doubtful balls. Brookes's backhand is infinitely better, sounder, and severer than most people realize, and it is produced in the most perfect truth, which Wilding's is not.

Any backhand such as Wilding's or R. N. Williams's must suffer in severe work. Williams never had the beginning of a backhand compared with André Gobert at his best, and I have seen A. W. Gore, with his famous forehand drive, pound the volatile Frenchman on that side so that he did not know what he was doing. Against severe work, particularly in the modern game, it is practically impossible with the English grip to drive a straight ball down the side-line consistently. I have seen all the greatest backhand players of the Doherty school, and none of them can do this. They can wave it across the court, but even then they can not control its direction.

Thomas C. Bundy is a good foil for McLoughlin

ANTHONY F. WILDING—FINISH OF BACKHAND STROKE

Notice Wilding's good footwork. Notice, also, the difference between his grip and Brookes', which is the better hold.

ANTHONY F. WILDING—SMASHING

Wilding at times smashes very well. The position here is excellent.

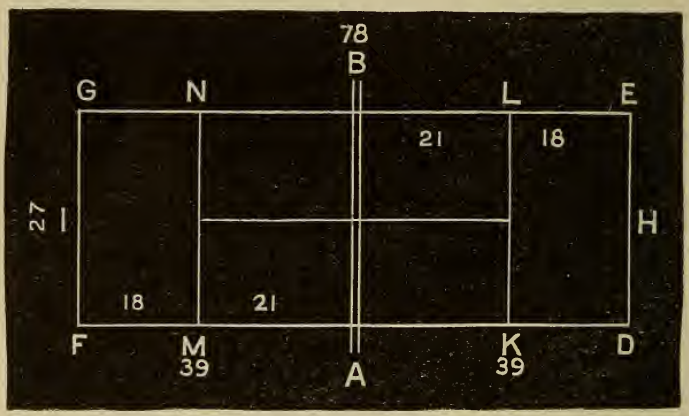
and Williams. In arriving at a true estimate of their form, past, present, and particularly future, one must allow a tremendous discount for pyrotechnics, especially with Williams, but with Bundy this is not so. What he delivers is all tennis, and much better and cleverer than most people know. His service is most effective. I have heard many players speak slightingly of it. Why, I can not understand. I have never seen any of these treat it slightingly. Both it and its near relation, the reverse cut service, are very serviceable deliveries.

Bundy worthily filled his place in the last Davis Cup matches, and it should go without my saying it that he is at all times a most dangerous opponent in a double, an astucious and courageous player to the last stroke of the rest—and the match.

LAWS OF TENNIS

THE COURT

1. The Court is 78 feet long and 27 feet wide. It is divided across the middle by a net, the ends of which are attached to two posts, A and B, standing 3 feet outside of the court on either side. The height of the net is 3 feet 6 inches at the posts, and 3 feet in the middle. At each end of the court,



parallel with the net, and 39 feet from it, are drawn the base-lines D E and F G, the ends of which are connected by the side-lines D F and E G. Halfway between the side-lines, and parallel with them, is drawn the half-court line I H,

dividing the space on each side of the net into two equal parts, the right and left courts. On each side of the net, at a distance of 21 feet from it, and parallel with it, are drawn the service-lines K L and M N.

THE BALLS

2. The Balls shall measure not less than 2½ inches, nor more than 2 9-16 inches in diameter; and shall weigh not less than 1 15-16 ounces, nor more than 2 ounces.

THE GAME

3. The choice of sides, and the right to serve in the first game, shall be decided by toss; provided that, if the winner of the toss choose the right to serve, the other player shall have choice of sides, and *vice versa,* or the winner of the toss may insist upon a choice by his opponent. If one player choose the court, the other may elect not to serve.

4. The players shall stand on opposite sides of the net; the player who first delivers the ball shall be called the server, and the other the striker-out.

5. At the end of the first game the striker-out shall become server, and the server shall become striker-out; and so on alternately in all the subsequent games of the set and following sets.

FOOT-FAULT RULE

Law 6.—The server shall before commencing to serve stand with both feet at rest behind (*i.e.,* further from the net than) the base-line and within

the limits of the imaginary continuation of the half-court and side-lines, and thereafter the server shall not run, walk, hop or jump before the service has been delivered, but the server may raise one foot from (and, if desired, replace it on) the ground, provided that both feet are kept behind the base-line until the service has been delivered.

Official Interpretation of law 6: *If a foot be lifted and replaced, there must be no change of position that can possibly be considered a step.*

Law 7.—The service shall be delivered from the right and left courts alternately, beginning from the right in every game, even tho odds be given or owed, and the ball served shall drop within the service-line, half-court line and side-line of the court which is diagonally opposite to that from which it was served or upon any such line.

Law 8.—It is a fault if the server commit any breach of Law 7, or if the service be delivered from the wrong court, or if the ball served drop in the net or beyond the service-line, or if it drop out of court or in the wrong court. If the server in attempting to serve, miss the ball altogether, it does not count a fault; but if the ball be touched, no matter how slightly, by the racket, a service is thereby delivered, and the laws governing the service at once apply.

8. It is a fault if the ball served drop in the net, or beyond the service-line, or out of court, or in the wrong court; or if the server do not stand

as directed by law 6. If the server, in attempting to serve, miss the ball altogether, it does *not* count *a fault,* but if the ball be touched, no matter how slightly, by the racket, a service is thereby delivered, and the laws governing the service at once apply.

9. A fault can not be taken.

10. After a fault the server shall serve again from the same court from which he served that fault, unless it was a fault because he served from the wrong court.

11. A fault can not be claimed after the next service is delivered.

12. The server shall not serve till the striker-out is ready. If the latter attempt to return the service, he shall be deemed ready.

13. A service or fault delivered when the striker-out is not ready counts for nothing.

14. The service shall not be volleyed, that is, taken before it has touched the ground.

15. A ball is in play on leaving the server's racket, except as provided for in law 8, and remains in play till the stroke is decided.

16. It is a good return, altho the ball touch the net; but a service, otherwise good, which touches the net shall count for nothing.

17. The server wins a stroke if the striker-out volley the service, or if he fail to return the service or the ball in play; or if he return the service or the ball in play so that it drops outside of

his opponent's court; or if he otherwise lose a stroke, as provided by law 20.

18. The striker-out wins a stroke if the server serve two consecutive faults; or if he fail to return the ball in play; or if he return the ball in play so that it drops outside of his opponent's court; or if he otherwise lose a stroke as provided by law 20.

19. A ball falling on a line is regarded as falling in the court bounded by that line.

20. Either player loses a stroke if the ball touch him, or anything that he wears or carries, except his racket in the act of striking; or if he touch the ball with his racket more than once; or if he touch the net or any of its supports while the ball is in play; or if he volley the ball before it has passed the net.

21. In case a player is obstructed by any accident, not within his control, the ball shall be considered a "let." But when a permanent fixture of the court is the cause of the accident, the point shall be counted. The benches and chairs placed around the court shall be considered permanent fixtures. If, however, a ball in play strike a permanent fixture of the court (other than the net or posts) before it touches the ground, the point is lost; if after it has touched the ground, the point shall be counted.

22. On either player winning his first stroke, the score is called 15 for that player; on either

player winning his second stroke, the score is called 30 for that player; on either player winning his third stroke, the score is called 40 for that player; and the fourth stroke won by either player is scored game for that player, except as below. If both players have won three strokes, the score is called *deuce;* and the next stroke won by either player is scored *advantage* for that player. If the same player win the next stroke, he wins the game; if he lose the next stroke the score returns to deuce, and so on until one player wins the two strokes immediately following the score of deuce, when game is scored for that player.

23. The player who first wins six games wins the set; except as below: If both players win five games the score is called *games all;* and the next game won by either player is scored *advantage game* for that player. If the same player win the next game, he wins the set; if he lose the next game, the score returns to games all; and so on, until either player wins the two games immediately following the score of games all, when he wins the set. But the committee having charge of any tournament may in their discretion modify this rule by the omission of advantage sets.

24. The players shall change sides at the end of the first, third and every subsequent alternate game of each set and at the end of each set, unless the number of games in such set be even. It shall,

however, be open to the players by mutual consent and notification to the umpire before the opening of the second game of the match to change sides instead at the end of every set until the odd and concluding set, in which they shall change sides at the end of the first, third and every subsequent alternate game of such set.

*25. In all contests the play shall be continuous from the first service till the match be concluded; provided, however, that at the end of the third set either player is entitled to a rest, which shall not exceed seven minutes; and provided, further, that in case of an unavoidable accident, not within the control of the contestants, a cessation of play which shall not exceed two minutes may be allowed between points; but this proviso shall be strictly construed, and the privilege never granted for the purpose of allowing a player to recover his strength or wind. The referee in his discretion may at any time postpone the match on account of darkness or condition of the ground or weather. In any case of postponement, the previous score shall hold good. Where the play has ceased for more than an hour, the player who at the cessation thereof was in the court first chosen shall have the choice of courts on the recommencement

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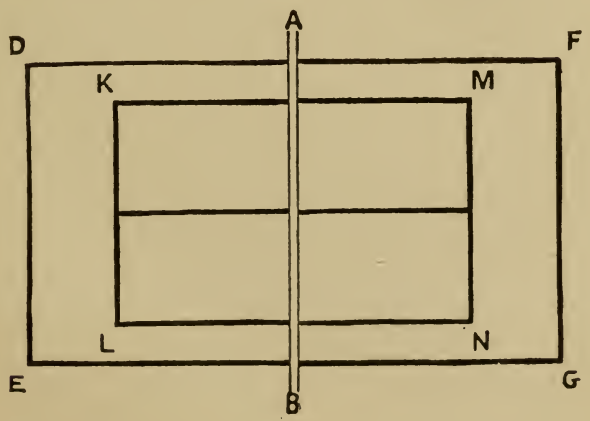
*All matches in which women take part in tournaments held under the auspices of the United States National Lawn-Tennis Association shall be the best two in three sets, with a rest not exceeding seven minutes after the second set.

of play. He shall stay in the court he chooses for the remainder of the set. The last two sentences of this rule do not apply when the players change every alternate game as provided by law 24.

26. If a player serve out of his turn, the umpire, as soon as the mistake is discovered, shall direct the player to serve who ought to have served. But all strokes scored before such discovery shall be counted. If a game shall have been completed before such discovery, then the service in the next alternate game shall be delivered by the player who did not serve out of his turn, and so on in regular rotation.

27. The above laws shall apply to the three-handed and four-handed games, except as below:

THE THREE-HANDED AND FOUR-HANDED GAMES



28. For the three-handed and four-handed games the court shall be 36 feet in width; 4½ feet inside the side-lines, and parallel with them, are drawn the service side-lines K M and L N. The service-lines are not drawn beyond the point at which they meet the service side-lines, as shown in the diagram.

29. In the three-handed game, the single player shall serve in every alternate game.

30. In the four-handed game, the pair who have the right to serve in the first game shall decide which partner shall do so; and the opposing pair shall decide in like manner for the second game. The partner of the player who served in the first game shall serve in the third, and the partner of the player who served in the second game shall serve in the fourth, and the same order shall be maintained in all the subsequent games of the set.

31. At the beginning of the next set, either partner of the pair which struck out in the last game of the last set may serve; and the same privilege is given to their opponents in the second game of the new set.

32. The players shall take the service alternately throughout the game; a player can not receive a service delivered to his partner; and the order of service and striking out once established shall not be altered, nor shall the striker-out change courts to receive the service, till the end of the set.

33. It is a fault if the ball served do not drop between the service-line, half-court line, and service side-line of the court, diagonally opposite to that from which it was served.

34. It is a fault if the ball served do not drop as provided in law 35, or if it touch the server's partner or anything he wears or carries.

ODDS

THE SIXTHS SYSTEM OF HANDICAPPING

In the case of received odds:

(*a*) One-sixth of fifteen is one stroke given in every six games of a set in the position shown by the annexed table.

(*b*) Similarly, two-sixths, three-sixths, four-sixths, and five-sixths of fifteen are respectively two, three, four, and five strokes given in every six games of a set in the position shown by the table.

	1st Game	2d Game	3d Game	4th Game	5th Game	6th Game.
⅙ of 15	0	15	0	0	0	0
⅔ of 15	0	15	0	15	0	0
½ of 15	0	15	0	15	0	15
⅔ of 15	0	15	0	15	15	15
⅚ of 15	0	15	15	15	15	15

In the case of owed odds:

(*a*) One-sixth of fifteen is one stroke owed in every six games of a set in the position shown by the annexed table.

(*b*) Similarly, two-sixths, three-sixths, four-sixths, and five-sixths of fifteen are respectively two, three, four, and five strokes owed in every six games of a set in the position shown by the following table:

	1st Game	2d Game	3d Game	4th Game	5th Game	6th Game
1/6 of 15	15	0	0	0	0	0
2/6 of 15	15	0	15	0	0	0
3/6 of 15	15	0	15	0	15	0
4/6 of 15	15	0	15	0	15	15
5/6 of 15	15	0	15	15	15	15

CRITICISM OF THE LAWS

I HAVE referred to the looseness with which the laws of tennis are drawn. I may, perhaps, give a few instances of what I mean.

Law 1 says (*inter alia*): "The Court is 78 feet long and 27 feet wide." It would be well to say, "The court is *a rectangle* 78 feet long by 27 feet wide." None of the measurements given are incompatible with the court's being a rhomboid, and if it were marked out as directed it would have a greater chance of being a rhomboid than a rectangle. A correct scale-plan of the court, with named parts, should be given, *and should be specifically incorporated in the rules.*

Law 4 says (*inter alia*): "The players shall stand on opposite sides of the net. . . ." For "stand" we should have "play from" or similar words.

Law 7 reads: "The service shall be delivered from the right and left courts alternately, beginning from the right in every game, even tho odds be given or owed; and the ball served shall drop within the service-line, half-court line and side-line of the court which is diagonally opposite to that from which it was served, or upon any such line." There seems to be needed some rule

or rules defining and naming the different portions of the court. That portion of the tennis-court on either side of the net is divided into the right and left courts. A line runs down the middle from base-line to base-line, but the custom now is to carry it only from service-line to service-line.

The letters I. H. on the plan of the court and rule No. 1 show clearly, however, that its full length is still recognized, for rule 1 says that the line I H divides "the space on each side of the net into two equal parts, the right and left courts."

In the early days of the game the full length of the line was necessary, as a player in a match would sometimes handicap himself to play into one half-court only. That, however, was long before my time, and is merely a matter of history; but it has a bearing on the subject under discussion, as will be seen. When one speaks of a subdivision of a lawn-tennis court as a "court" simply, so far as I know, the term can only mean the right court or the left court, each of which contains two other subdivisions, the service-court and the back-court, but the rules do not use the terms service-court and back-court.

Now, the rule says: "The ball served shall drop within the service-line, half-court line and side-line of the court which is diagonally opposite to that from which it was served."

Let us say it was served from the right court. Then it is very evident that it must drop into

the *right court* on the other side of the net "within the service-line, half-court line and side-line of the court which is diagonally opposite to that from which it was served." As we are only given three boundaries, and as these three boundaries are common to both the service-court and the back court, it follows that *the whole* of the diagonally opposite right single court, from the net to the base-line, is, in this case, open to the server. This, so far as I can see, is irrefutable as a point of tennis law. It follows that the same holds good of the left court. The wording of the rule is somewhat different in the laws of the three-handed and four-handed games, and *may* not bear this interpretation.

The trouble, which arises apparently from the misuse of the word court for service-court, would have been obviated had the fourth boundary been given. The draughtsman evidently meant to say that the ball served shall drop into the opponent's "service-court" which is on that side of the center (or half-court) line farther from the server, and that it must drop within the area contained by the net, the center-line, the service-line, and the side-line of such court, in no case produced beyond the limits of the said service-court, or upon any such line within such limits, and even with this definition there should go a properly drawn *and named* plan of the court.

Law 8. It will be seen that this rule has been

in part duplicated. This, I am informed, has been unofficially rectified in some of the published copies of the laws. I give it here, however, as it is in the latest copy of the Association's rules that I could get.

The second rule 8 states that it is a fault if the player do not "stand as directed by law 6." This declaration it seems is insufficient and should at least read "or if the server do not comply with the provisions of law 6."

The provision that it is not a fault if one in serving miss the ball altogether should be abolished. What would be thought of a similar law with regard to air-strokes in golf?

Law 7 says that "The service shall be delivered from the right and left courts alternately, beginning from the right in every game. . . ."

Law 8 shows clearly that by means of a fault "a service is thereby delivered, and the laws governing the service at once apply." Therefore, to keep the service alternating one must *after one fault* go into the next court to serve; but let us read law 10, which says that "After a fault the server shall serve again from the same court from which he served that fault, unless it was a fault because he served from the wrong court."

It would almost seem from this law that if a man had six, or more, consecutive faults to serve he would have to deliver them all from the same court! In fact, notwithstanding the peculiar laws

(7 and 8) which make it necessary to serve *alternate balls, even if faults,* from right and left courts, this law apparently condemns us to go on serving in the same court so long as we serve consecutive faults. This requires some clarifying.

The clumsy term "striker-out" should be abolished. The "striker," or the "receiver," is all that is necessary.

Law 19 says: "A ball falling on a line is regarded as falling in the court bounded by that line."

This law might be better exprest. I am serving from the right court. My ball pitches on the center-line within the limits of the service-court. Under the rule there are two courts to which it may legally be adjudged, my opponent's right and left service-courts. In the first case it would be good, in the second, bad. Everyone, of course, knows to which it belongs, but a law should be explicit and not capable of two interpretations.

Law 20 provides that "Either player loses a stroke if the ball touch him, or anything that he wears or carries, except his racket in the act of striking. . . .

This law obviously requires adaptation to the double game. Also it should read "if the ball *when in play* touch him . . ." while the words "in the act of striking," in the absence of definition of the word "striking," should be deleted. At present, if one returned a ball close to the net by the

mere rebound off a rigidly held racket it would count against him, as it could not be called an "act of striking."

The terms "Three-handed" and "Four-handed" should be abolished, and any rules dealing with the old three-handed or "unicorn" game should be expunged. It no longer exists. It is obsolete, as dead as the dodo, and therefore should not encumber modern laws of a great and progressive game. Singles and doubles are, so far as the laws are concerned, the two games known.

Law 32 says (*inter alia*): "The players shall take the service alternately throughout the game." What is meant by this is that the *strikers* shall *receive or play* the service alternately during each game. "Take the service" in tennis language usually means "to serve."

Law 34, which is the last law, says that it is a fault if the ball "do not drop as provided in law 35." I have the authority of Mr. Robert D. Wrenn, the President of the United States Lawn-Tennis Association, for stating that "35" means "33," and indeed that is obvious; but laws are laws, and I should not have taken upon myself to do this. It is bad enough to try to interpret and carry out the law provided, without presuming to say what was in the minds of the law-makers.

These few instances—and many more might be given—will show the necessity for a careful re-

vision of the laws of the game. A committee should be appointed to draw the laws in an intelligent manner. They should then be universally criticized and ultimately, with alterations where necessary, adopted throughout the world.

REGULATIONS FOR THE INTERNATIONAL LAWN-TENNIS CHAMPIONSHIP (DAVIS CUP)

Revised and adopted by United States, Great Britain, France, Belgium, Austria, Australia, 1906:

1. The Competition shall be called "The International Lawn-Tennis Championship," and shall be open to any Nation which has a recognized Lawn-Tennis Association or Corresponding Organization; and, for the purposes of these Regulations, Australia with New Zealand, the British Isles, British South Africa, Canada, India, and the United States of America shall, among others, be regarded as separate Nations.

2. The Nation for the time being holding the International Lawn-Tennis Championship shall hereinafter be termed "The Champion Nation."

3. The Competition shall take place in accordance with the following Regulations, and, except in so far as may be agreed upon by the competing Nations for their own Tie, with the Laws and Regulations of the game for the time being sanctioned by the Champion Nation.

4. The management of the Competition shall be entrusted to a Committee, hereafter termed "the Committee of Management," which shall be ap-

pointed annually by the Lawn-Tennis Association or Corresponding Organization of the Champion Nation.

5. The Committee of Management shall make all arrangements for the preliminary Tie or Ties (if any) of the Competition where such preliminary Tie or Ties are to be played in the Country of the Champion Nation, and also for the Challenge Tie, and its decision in respect of all such arrangements shall be final. The Committee of Management shall also have power to depute to others, in any preliminary Tie or Ties, the making of all or any such arrangements as may be deemed necessary.

6. Any Nation wishing to compete shall give notice to the Secretary of the Lawn-Tennis Association or Corresponding Organization of the Champion Nation, so that it shall reach him not later than the first Monday in March of the year in which the Competition is to take place. Should more than one Nation challenge, they shall compete among themselves for the right to play the Champion Nation in the Challenge Tie. The Draw, at which each challenging Nation may be represented, shall be made by the Committee of Management on the day following the first Monday in March, and particulars shall be notified to the respective Secretaries for the time being of the Lawn-Tennis Associations or Corresponding Organizations of the several competing Nations,

with an intimation of the latest date by which the Tie or Ties shall be concluded. Failure to conclude a Tie by the date fixt by the Committee of Management shall render both Sides liable to be scratched, unless, in the opinion of the Committee of Management, the weather or other unavoidable hindrance, shall have made completion impossible. Competing Nations shall arrange among themselves for the playing of their respective Ties upon a ground or grounds, and upon a date or dates convenient to those concerned; but, in the event of an agreement not being arrived at, the preliminary Tie or Ties shall be played in the country of the Champion Nation upon a ground or grounds, and upon a date or dates, to be fixt upon by the Committee of Management.

7. When gate-money shall be taken, one-half of the profit shall belong to the visiting Nation; or, in the case of a Tie being played on neutral ground, one third each to the visiting Nations, and the remaining fraction of profit in each case shall go to the Nation in whose Country the Tie shall be played.

8. The Challenge Tie shall be played in the Country of the Champion Nation at a date and upon a ground to be agreed upon by common consent. In the event of an agreement not being arrived at, the fixing of the date and ground shall be submitted to Arbitration.

9. A player shall be qualified to represent a

Nation, if he shall have been born in that Nation, or shall have resided therein for at least two years immediately preceding a Tie, provided always that he be a *bona fide* Amateur; but no one shall be entitled to play for more than one Nation in this Competition during the same year. During the time that a player may be qualifying to play for a Nation under the residential qualification, he may play for the Nation for which he shall have been last previously qualified.

10. The Lawn-Tennis Association or Corresponding Organization of each of the Nations concerned shall appoint a Captain of its Side. In default of such appointee a Side shall choose its own Captain.

11. For each Tie a Referee, from whose decision there shall be no appeal, shall be appointed by common consent of the Captains of the competing Sides. He shall have power to appoint Umpires. He shall decide any point of law which an Umpire may profess himself unable to decide, or which may be referred to him on appeal from the decision of an Umpire by the players. He shall decide, if he be called upon to decide by the Captain of either Side, whether or not a Match or Matches shall be stopt owing to the state of the courts, the state of the weather, darkness, or other unavoidable hindrance.

12. (*a*) Each competing Nation shall, twenty-one days before the date fixt for the commencement of

a Tie, nominate to the Committee of Management not more than four players, without specifying who shall play in Singles and Doubles. Different players, however, may be nominated by a Nation for different Ties.

(*b*) Each Captain shall, twenty-four hours before the time fixt for the commencement of play in each Contest, give notice of the composition of his Team to the Executive Committee, and his Team shall be selected from the four players previously nominated for the Tie. Such selection by the Captain, however, shall be regarded as solely for the convenience of the Executive Committee, and may be varied by him before the commencement of play.

(*c*) For the Second Round of the Singles Contest in any Tie, the Referee may sanction the substitution of another of the players nominated by a Nation for that Tie in the place of any player, who, in the opinion of the Referee, is incapacitated by illness, accident, or other unavoidable hindrance; provided that such substitute shall not be the player who has already competed in the Singles Contest.

13. The time of cessation of play shall be fixt before the commencement of each day's play by the Captains of the opposing Sides, or by the Referee if they shall disagree. It shall be the duty of the Referee to stop play when this time arrives; provided, nevertheless, that he may ex-

tend the time with the consent of the Captains of the opposing Sides. A player shall not be called upon to play more than one Match a day, except with the unanimous consent of the Captains of the opposing Sides and the majority of the Executive Committee.

14. Each Tie shall be decided by the combined results of Singles and Doubles, and the Side which shall win the majority of Matches shall be the winner of a Tie.

15. In the Singles, each Team shall, subject to Regulation 12, Clause *c*, consist of two players, who shall play each against each of the opposing Team the best of five advantage sets. The order of play and courts shall be decided by lot. In the Doubles, each Team shall consist of two players, who shall play against the opposing Team the best of five advantage sets.

16. Unless otherwise arranged by the unanimous consent of the Captains of the opposing Sides and the majority of the Executive Committee, the Doubles shall take place between the two rounds of the Singles Contest. If, however, a player be chosen for both the Singles and Doubles Contests, and if, by a change in the above arrangements, he be called upon to play his two Singles Matches on consecutive days, then there shall be an interval of one day between the second and the third days' play. Provided, nevertheless, that if there be an interval between the first and

second days' play, either from postponement, arrangement, or the interval of a Sunday, there shall not be an interval between the second and third days' play.

17. If any player be absent when called upon to play by the Referee, the opposing Side shall be entitled to three love sets.

18. Any Competing Nation whose Lawn-Tennis Association or Corresponding Organization, or whose Representatives shall fail to conform to the above Regulations, may be disqualified by the Committee of Management in respect of the Competition for the year wherein such failure shall occur.

19. Winners of a preliminary Tie shall notify the result without delay to the Committee of Management, by telegram, which shall be confirmed by letter.

20. For purposes of correspondence and the giving of notices required by these Regulations, the Secretary for the time being of the Lawn-Tennis Association or Corresponding Organization of the Champion Nation shall be regarded as representing the Committee of Management.

21. The above Regulations shall be binding upon the Nations concerned, and shall not be altered except with the consent of two-thirds of the Associations or Corresponding Organizations whose Nation shall have from time to time competed and who shall record their votes.

Note.—In the above Regulations, one Nation playing against another is regarded as a "Tie"; Singles and Doubles are regarded as separate "Contests," and the best of five advantage sets is regarded as a "Match." The players in Singles and Doubles are regarded as separate "Teams"; and the players in the combined Contests as a "Side."

REGULATIONS FOR THE MANAGEMENT OF TENNIS TOURNAMENTS

1. At Tournaments held by Clubs belonging to the United States National Lawn-Tennis Association or by Clubs belonging to Associations which belong to the National Association or by Associations belonging to said National Association, the Laws of Lawn-Tennis, as adopted for the time being by said National Association, and the Regulations hereinafter contained shall be observed.

2. The Officers of the Club holding the Tournament shall have full power over all details concerning said Tournament, but shall be entitled to delegate their power to a Committee. In case no special Committee shall be appointed by the Officers of the Club holding the Tournament, the powers and functions hereinafter delegated to the Committee shall be vested in and performed by the Officers of said Club.

3. A circular shall be issued by the Committee specifying the conditions of the competition, and including names of Tournament Committee and of the Referee.

4. No cheques, orders for money, or cash payments in any form shall be given as prizes, and the amount actually paid for each prize shall in no case be below the advertised value of the same, if included in circular. If any challenge cup is offered it shall be deeded to the National Lawn-

Tennis Association. (See form of deed of gift on following page.) The winner of a Challenge Cup shall be entitled to the possession of the cup until one month previous to the next competition for the cup, possession being conditional on the giving of a bond by the winner satisfactory to the Club. Should the Club give possession without such bond, it shall be liable to the National Association for the value of the cup.

5. The Committee shall elect a Referee, with power to appoint a substitute to be approved by them. The Referee or his duly appointed substitute must be present at all times when play is in progress.

6. The Referee or such other member or members of the Committee as may be selected for the purpose, shall have power to appoint Umpires and Linesmen, to assign courts and to start matches, and the Referee shall decide any point of law which an Umpire may profess himself unable to decide, or which may be referred to him on appeal from the decision of an Umpire, and such decision shall be final.

7. The Referee shall, during the Tournament, be ex-officio a member of the Committee.

8. The Committee shall help to keep order on the ground, and shall consult and decide upon any question arising out of the competition, if summoned for that purpose by the Referee or by any two of their number; and they shall have power,

when so convened, the misconduct of a Competitor having been reported to them by a member of the Committee or an Umpire, to disqualify the offender, and further to order him off the ground, should his misconduct appear to them to justify such action, but before such action shall be taken, an opportunity of offering an explanation shall be afforded to the competitor, whose misconduct has been reported to them. When the whole of the Committee of a Club or even a quorum thereof may not be available, the members of the Committee that are available shall have power to act in cases left to the Committee of the Club.

"DEED OF GIFT" FORM FOR CHALLENGE CUPS

Know All Men by These Presents:

THAT.....hereby presents to the United States National Lawn-Tennis Association the cup tendered herewith, to be called and known as.....and to represent .....to be held under the auspices of the United States National Lawn-Tennis Association, according to such Rules and Regulations as may be, from time to time, prescribed by said Association. The winner of the said championship shall be entitled to the possession of the cup for the period during which he holds the championship, being responsible, however, for the production of the cup at the next championship contest. This cup shall become the property

of the player who shall win said championship at .....annual championship contests.....

If for any reason no contest for said championship should be held for a period of two years, the United States National Lawn-Tennis Association shall have the right to dispose of said cup as shall seem proper.

(*Signature*).....

IN WITNESS WHEREOF,

.....

9. It is the duty of an Umpire—

(*a*) To ascertain that the net is at the right height before the commencement of play, and to measure and adjust the net during play, if asked to do so, or if, in his opinion, its height has altered.

(*b*) To call the faults (subject to Regulation 10) and lets unless he delegates such power.

(*c*) To call the strokes when won, or when he is asked to call them, and to record them upon the Umpire's scoring-sheet.*

*Example:

The strokes are scored by means of pencil marks in the spaces beneath the word "STROKES," thus:

Game	Initials of Players	STROKES																				Game won by
1	A. B.	1	1		1		1															
	C. D.			1		1																
2	C. D.		1		1	1		1			1	1	1									
	A. B.	1		1			1		1	1												

The Scoring Sheet shows that in the first game the score ran, and would have been called, thus:—"15—love, 30—love, 30—15, 40—15, 40—30, game (A.B.)" In the second game: "Love—15, 15 all, 15—30, 30 all, 40—30, deuce, advantage (C.D.), deuce, advantage (A.B.), deuce, advantage (C.D.), game (C.D.)"

The score of the Server should be called first.

(*d*) To call the games and the sets at the end of each, or when asked to call them, and to record them on the Umpire's scoring-sheet.

NOTE—At the end of each game the games should be called with the name of the player who is in advance, thus: "2 games to 1, B wins" or, "B leads." If the games are level the score

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In scoring handicap matches, the odds received should be marked by crosses on the right of the first perpendicular thick line before the commencement of each game, thus:

Game	Initials of Players	STROKES	Game won by
1	A. B.	+	
	C. D.		
2	C. D.		
	A. B.	+ +	
3	A. B.	+	
	C. D.		
4	C. D.		
	A. B.	+ +	
5	A. B.	+	
	C. D.		
6	C. D.		
	A. B.	+ +	

Here A. B. is receiving 15 and 3-sixths of 15.

should be called thus, "three games all," or as the case may be. At the end of each set the sets should be called in like manner.

(*e*) To direct the Competitors to change sides, in accordance with Law 24.

(*f*) When appealed to during a rally, whether a doubtful ball is "in play" or not, to call "play," and at the conclusion of the rally to give his decision (subject to Regulation 11) or direct the Competitors to play the stroke again.

(*g*) To decide all doubtful or disputed strokes, and all points of law (subject to Regulations 10

When odds are owed, they should be marked on the left of the first thick perpendicular line before the commencement of each game, thus:

Game	Initials of Players	Strokes																Game won by
1	A. B.	1	1															
	C. D.																	
2	C. D.																	
	A. B.		1															
3	A. B.	1	1															
	C. D.																	
4	C. D.																	
	A. B.		1															
5	A. B.		1															
	C. D.																	
6	C. D.																	
	A. B.		1															

and 11), and to be responsible for the proper conduct of the match.

(*h*) In handicap matches to call the odds at the commencement of each set.

(*i*) To sign the Umpire's scoring-sheets, and to deliver them at the conclusion of the match to such person as the Committee may authorize to receive them.

Provided, that no omission of any of the foregoing duties on the part of an Umpire shall of itself invalidate any stroke, game, or match.

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and should be crossed off one by one when the player owing wins a stroke, thus:

Game	Initials of Players	Strokes														Game won by
1	A. B.	+	+													
	C. D.															
2	C. D.															
	A. B.		+													
3	A. B.	+	+													
	C. D.															
4	C. D.															
	A. B.		+													
5	A. B.		+													
	C. D.															
6	C. D.															
	A. B.		+													

Here A. B. owes 15 and 2-sixths of 15.

10. It is the duty of the Linesman to call faults and to decide strokes relating to the line or lines to which he is assigned and to said line or lines only, and such decision shall be final. [Words limiting the finality of the decision of the Linesman to questions of fact are here desirable. The right of appeal from him to the Umpire on a question of law should be stated.—P. A. V.] Should the Linesman be unable to give a decision, the Umpire shall decide or shall direct the stroke to be played again.

11. The decision of an Umpire shall be final upon every question of fact, and no competitor may appeal from it; but if an Umpire be in doubt as to a point of law, or if a competitor appeal against his decision on such a point, the Umpire shall submit it to the Referee whose decision shall be final.

Note—A question of fact relates to events that actually happened. A question of law is the construction and application of the laws of the game to the admitted facts.

12. The Referee shall not bet on a match nor shall an Umpire or Linesman on the match to which he is assigned. An infraction of this rule shall be followed by the immediate removal of the offending Referee, Umpire, or Linesman on the complaint of any competitor.

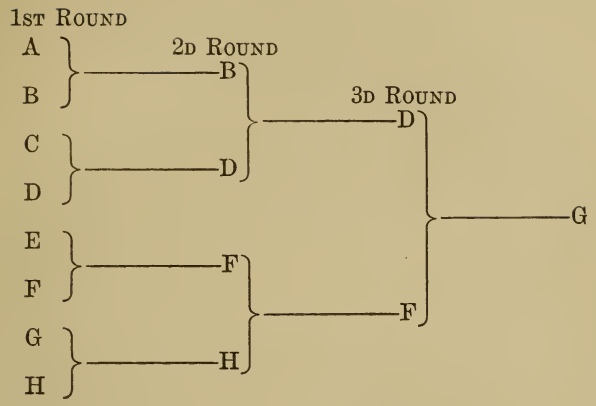
13. No Competitor may transfer his entry to another player.

14. Competitors shall have a right, by themselves or their deputies, to be present at the draw.

15. The draw shall be conducted in the following manner: Each Competitor's name shall be written on a separate card or paper, and these shall be placed in a bowl or hat, drawn out one by one at random, and copied on a list in the order in which they have been drawn.

Infraction of this rule renders a Club or other organization liable to loss of its tournament for the following year; except that in invitation tournaments, and competitions between nations, states, cities, clubs, and similar bodies where the competition is really between such bodies and not between the players as individuals, players may be placed in such manner as agreed upon by the management of the competition, and except that in Intercollegiate and Interscholastic matches the draw shall be arranged to prevent members of the same college or school from meeting each other in the first and second rounds, the draw in other ways being arranged absolutely by chance.

16. When the number of Competitors is 4, 8, 16, 32, 64, or any higher power of 2, they shall meet in pairs, in accordance with the system shown by the following diagram:

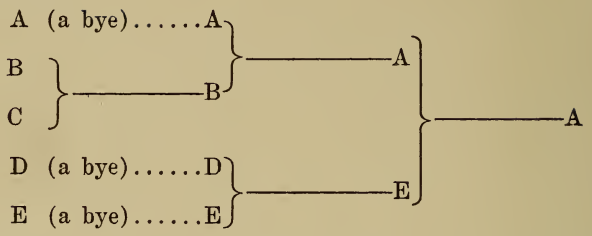


17. When the number of Competitors is not a power of 2 there shall be byes in the first round. The number of byes shall be equal to the difference between the number of Competitors and the next higher power of 2, and the number of pairs that shall meet in the first round shall be equal to the difference between the number of Competitors and the next lower power of 2. The byes, if even in number, shall be divided, as the names are drawn, in equal proportions at the top and bottom of the list, above and below the pairs. If uneven in number, there shall be one more bye at the bottom than at the top. Thus—

SERIES 1

From 5 to 8 Competitors

1st Round



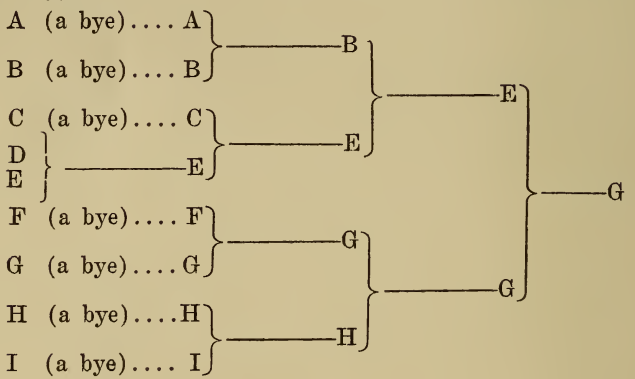
With 6, there will be one bye at the top, and 1 bye at the bottom. With 7, 1 bye at the bottom. With 8, no byes.

SERIES 2

From 9 to 16 Competitors

With 9, 3 byes at the top, and 4 byes at the bottom.

1st Round

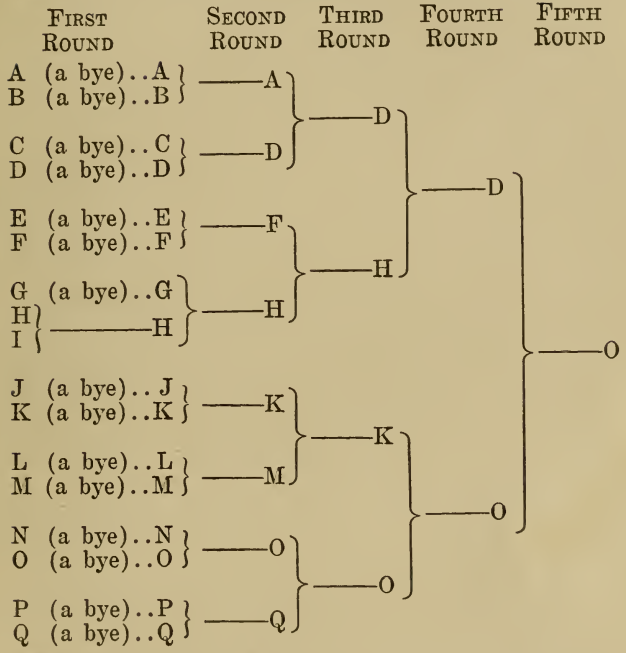


With 10, 3 byes at the top and 3 at the bottom.
With 11, 2 byes at the top, and 3 at the bottom.
With 12, 2 byes at the top, and 2 at the bottom.
With 13, 1 bye at the top, and 2 at the bottom.
With 14, 1 bye at the top, and 1 at the bottom.
With 15, 1 bye at the bottom.
With 16, no byes.

SERIES 3

From 17 to 32 Competitors.

With 17, 7 byes at the top, and 8 byes at the bottom.



With 18, 7 byes at the top, and 7 byes at the bottom.
With 19, 6 byes at the top, and 7 byes at the bottom.
With 20, 6 byes at the top, and 6 byes at the bottom.
With 21, 5 byes at the top, and 6 byes at the bottom.
With 22, 5 byes at the top, and 5 byes at the bottom.
With 23, 4 byes at the top, and 5 byes at the bottom.
With 24, 4 byes at the top, and 4 byes at the bottom.
With 25, 3 byes at the top, and 4 byes at the bottom.
With 26, 3 byes at the top, and 3 byes at the bottom.
With 27, 2 byes at the top, and 3 byes at the bottom.
With 28, 2 byes at the top, and 2 byes at the bottom.
With 29, 1 bye at the top, and 2 byes at the bottom.
With 30, 1 bye at the top, and 1 bye at the bottom.
With 31, 1 bye at the bottom.
With 32, no byes.
And so on with larger numbers in the same manner.

18. If a Competitor be absent when called upon to play, or shall refuse to play, or shall have given previous notice to the Referee or to a member of the Committee that he can not play in the next round, his adversary shall win in that round, unless said Competitor shall have been formally excused for a definite period by the Referee.

19. In handicap matches the competitors shall be handicapped by the Committee, or by a Handicapper appointed by the Committee.

20. The method of handicapping shall be by classes as below:—

GIVEN ODDS

Class 0—(Scratch)

Class	1	receives	1-sixth of 15.
"	2	"	2-sixths of 15.
"	3	"	3-sixths of 15.
"	4	"	4-sixths of 15.
"	5	"	5-sixths of 15.
"	6	"	15.
"	7	"	15 and 1-sixth of 15.
"	8	"	15 and 2-sixths of 15.
"	9	"	15 and 3-sixths of 15.
"	10	"	15 and 4-sixths of 15.
"	11	"	15 and 5-sixths of 15.
"	12	"	30.
"	13	"	30 and 1-sixth of 15.
"	14	"	30 and 2-sixths of 15.
"	15	"	30 and 3-sixths of 15.
"	16	"	30 and 4-sixths of 15.
"	17	"	30 and 5-sixths of 15.
"	18	"	40.

When two players in different classes below scratch meet, the superior player shall start from scratch, and the odds received by the inferior player are as shown by the annexed table, No. 1. To use the table, find in the diagonal line of figures

the number representing the class of the superior player, then travel along the horizontal column until the vertical column is reached which bears at the top the number of the class of the inferior player. The odds specified at the intersection of the two columns are the odds required.

Example.—If class 3 has to meet class 9, start from the figure 3 in the diagonal line of figures, and look horizontally until the vertical column is reached headed by the figure 9. The odds given at the point of intersection of the two columns (*viz.*, 15 and 1-6 of 15) are the odds required.

When the difference between the best and the worst players entered is great (say more than 30), it is desirable to handicap the best players at owed odds. The players above scratch (*i.e., owing* odds) should be classified as follows:—

OWED ODDS

Class	1	owes	1-sixth of 15.
"	2	"	2-sixths of 15.
"	3	"	3-sixths of 15.
"	4	"	4-sixths of 15.
"	5	"	5-sixths of 15.
"	6	"	15.
"	7	"	15 and 1-sixth of 15.
"	8	"	15 and 2-sixths of 15.
"	9	"	15 and 3-sixths of 15.
"	10	"	15 and 4-sixths of 15.
"	11	"	15 and 5-sixths of 15.
"	12	"	30.
"	13	"	30 and 1-sixth of 15.
"	14	"	30 and 2-sixths of 15.
"	15	"	30 and 3-sixths of 15.
"	16	"	30 and 4-sixths of 15.
"	17	"	30 and 5-sixths of 15.
"	18	"	40.

HANDICAPS. Table No. 1. (*Received Odds*)

When two players, both in receipt of odds, meet, the player receiving the smaller odds is put back to scratch. The following table shows the point at which the other should then start. The number at the left of the horizontal columns denotes the player who goes back to scratch, those at the head of the vertical columns the player who still receives odds; and the numbers within the columns show the odds to be received by the player whose number stands at the head of the column.

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
1/6 of 15	2/6 of 15	3/6 of 15	4/6 of 15	5/6 of 15	15.	15.1	15.2	15.3	15.4	15.5	30.	30.1	30.2	30.3	30.4	30.5	40.
1	1/6 of 15	2/6 of 15	3/6 of 15	4/6 of 15	5/6 of 15	15.	15.1	15.2	15.3	15.4	15.5	30.	30.1	30.2	30.3	30.5	40.
	2	1/6 of 15	1/6 of 15	3/6 of 15	5/6 of 15	15.	15.	15.1	15.2	15.4	15.5	30.	30.1	30.2	30.3	30.4	30.5
		3	1/6 of 15	2/6 of 15	4/6 of 15	5/6 of 15	15.	15.1	15.1	15.3	15.4	30.	30.	30.1	30.2	30.4	30.5
			4	1/6 of 15	3/6 of 15	4/6 of 15	5/6 of 15	15.	15.1	15.2	15.4	15.5	30.	30.1	30.2	30.3	30.5
				5	1/6 of 15	3/6 of 15	4/6 of 15	5/6 of 15	15.	15.1	15.3	15.5	15.5	30.	30.1	30.2	30.4
					6	1/6 of 15	3/6 of 15	4/6 of 15	5/6 of 15	15.	15.1	15.3	15.5	15.5	30.	30.1	30.4
						7	1/6 of 15	2/6 of 15	4/6 of 15	5/6 of 15	15.	15.2	15.4	15.5	30.	30.1	30.3
							8	1/6 of 15	2/6 of 15	3/6 of 15	15.	15.1	15.2	15.4	15.5	30.	30.2
								9	1/6 of 15	3/6 of 15	5/6 of 15	15.	15.2	15.3	15.4	30.	30.1
									10	1/6 of 15	4/6 of 15	15.	15.1	15.2	15.3	15.5	30.1
										11	2/6 of 15	4/6 of 15	15.	15.1	15.2	15.4	30.
											12	2/6 of 15	4/6 of 15	5/6 of 15	15.	15.2	15.5
												13	3/6 of 15	3/6 of 15	5/6 of 15	15.1	15.3
													14	1/6 of 15	3/6 of 15	5/6 of 15	15.2
														15	1/6 of 15	4/6 of 15	15.
															16	3/6 of 15	15.
																17	3/6 of 15

This table was calculated upon the following data:—

In the case of received odds—

The average value of 1/6 is .2024
" " " " 2/6 " .3552
" " " " 3/6 " .4811
" " " " 4/6 " .6069
" " " " 5/6 " .7841

Length of a game is 4.6250 strokes.
15.1 means 15 and one-sixth of 15 and so on.

HANDICAPS. Table No. 2. (*Owed Odds*)

When two players meet who are handicapped to *owe* odds, the player owing the lesser odds is placed at scratch. This Table shows the odds the other will still owe.

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
⅙ of 15	⅔ of 15	⅗ of 15	⅔ of 15	⅚ of 15	15.	15.1	15.2	15.3	15.4	15.5	30.	30.1	30.2	30.3	30.4	30.5	40.
1	⅙ of 15	⅙ of 15	⅗ of 15	⅗ of 15	⅚ of 15	15.	15.1	15.1	15.2	15.3	15.4	30.	30.	30.1	30.2	30.3	30.4
	2	⅙ of 15	⅙ of 15	⅔ of 15	⅗ of 15	⅚ of 15	15.	15.	15.1	15.2	15.3	15.4	15.5	30.	30.	30.1	30.2
		3	⅙ of 15	⅙ of 15	⅔ of 15	⅔ of 15	⅚ of 15	15.	15.	15.1	15.2	15.3	15.4	15.5	30.	30.	30.1
			4	⅙	⅔ of 15	⅗ of 15	⅔ of 15	⅚ of 15	⅚ of 15	15.	15.1	15.2	15.3	15.4	15.5	15.5	30.
				5	⅙ of 15	⅔ of 15	⅗ of 15	⅔ of 15	⅚ of 15	⅚ of 15	15.	15.1	15.2	15.3	15.3	15.4	15.5
					6	⅙ of 15	⅔ of 15	⅔ of 15	⅗ of 15	⅚ of 15	⅚ of 15	15.	15.1	15.1	15.2	15.3	15.4
						7	⅙ of 15	⅙ of 15	⅔ of 15	⅗ of 15	⅙ of 15	⅚ of 15	15.	15.	15.1	15.1	15.2
							8	0	⅙ of 15	⅔ of 15	⅗ of 15	⅔ of 15	⅚ of 15	⅚ of 15	15.	15.	15.1
								9	0	⅙ of 15	⅔ of 15	⅗ of 15	⅔ of 15	⅚ of 15	⅚ of 15	15.	15.1
									10	⅙ of 15	⅙ of 15	⅔ of 15	⅗ of 15	⅔ of 15	⅚ of 15	⅚ of 15	15.
										11	⅙ of 15	⅙ of 15	⅔ of 15	⅗ of 15	⅔ of 15	⅔ of 15	⅚ of 15
											12	⅙ of 15	⅙ of 15	⅔ of 15	⅗ of 15	⅗ of 15	⅔ of 15
												13	⅙ of 15	⅙ of 15	⅙ of 15	⅗ of 15	⅗ of 15
													14	0	⅙ of 15	⅙ of 15	⅔ of 15
														15	0	⅙ of 15	⅔ of 15
															16	0	⅙ of 15
																17	⅙ of 15

This table has been calculated upon the following data:

In the case of owed odds—

The average value of ⅙ is .2158
" " " " ⅔ " .3929
" " " " ⅗ " .5188
" " " " ⅔ " .6448
" " " " ⅚ " .7975

Length of a game is 4.6250 strokes.

In using this table supply throughout the word "owe" before the odds specified

Note—In 5—4, ⅙ should apparently read ⅙ of 15.—P. A. V.

When two players in different classes above scratch meet, the inferior player shall start from scratch, and the odds owed by the superior player are as shown by the annexed table, No. 2.

This table is to be used in the same way as the former, the class of the superior player being looked for in the horizontal line of figures at the top, and the class of the inferior player in the diagonal line of figures.

Example.—If class 12 (owe 30) meet class 7 (owe 15 and 1-6 of 15), the former must owe the latter the odds of 4-6 of 15.

21. In Championship matches and handicaps by classes, as above, advantage sets shall be played throughout.

22. The Committee may, whether appealed to by any Competitor or not, postpone the meeting or any match or part of a match if, in their opinion, the state of the weather, or of the light, or the condition of the ground, or other circumstances, render it advisable to do so. In cases of postponement, Law 25 must be strictly observed.

23. In all Tournaments sanctioned by the Association the use of spikes longer than one-eighth of an inch is prohibited.*

* I have the authority of Mr. Robert D. Wrenn, the President of the United States Lawn-Tennis Association, for stating that "one-eighth" should read "one-fourth."

REGULATIONS FOR INTERSCHOLASTIC TOURNAMENTS

Colleges or clubs, members directly or indirectly of the United States National Lawn-Tennis Association, may, with the consent of the Association, give Interscholastic tournaments.

Players in such tournaments shall be limited to boys attending schools preparing for college.

No player shall take part who is over twenty years of age, and no player shall take part in more than one Interscholastic event in one year.

The winners of such tournaments shall be eligible to play for the Interscholastic Championship at a tournament given by the National Association, and should a winner of an Interscholastic tournament be unable to play for the Championship the management of the Interscholastic which he should have represented shall have the power to appoint a substitute, provided that such substitute played in the said Interscholastic tournament given that year. No dues shall be required by the National Association other than the regular dues of the college or club giving the event.

CASES AND DECISIONS

The following Cases and Decisions are intended to meet questions often asked at Tournaments, and also to cover points apparently not provided for in the Laws.

I. A player standing outside the court volleys the ball or catches it in his hand, and claims the stroke because the ball was certainly going out of court.

Decision.—He loses the stroke. It makes no difference where he was standing. The return is presumed good until it strikes the ground outside of the court [or the permanent appointments of the court.—P. A. V.]

II. A player is struck by the ball served before it has touched the ground, he being outside of the service-court. How does it count?

Decision.— The player struck loses the stroke. The service is presumably good until it strikes in the wrong court. A player can not take the decision upon himself by stopping the ball. If it is going to be a fault, he has only to get out of the way.

III. The service is delivered before the striker-out is ready. He tries to return it and fails. Is he entitled to have it played over again?

Decision.—No. If he attempts to return the service he is deemed ready.

IV. The striker-out calls "Not ready," for a second service. The ball strikes beyond the service-line, and the striker-out claims that the fact that he was not ready makes no difference, since a fault can not be returned, and, therefore, that two faults have been served.

Decision.—The second service goes for nothing. A player can not call "Not ready," and then have the service count, or not, as suits his interests.

V. A ball having been played over the net bounds back into the court from which it came. The player reaches over the net and plays it before it falls. Has he a right to do so?

Decision.—Yes, provided he does not touch the net.* He has a right to play the ball at any time from the moment it crosses the net into his court until it touches the ground a second time.

VI. A ball is played into the net; the player on the other side, thinking that the ball is coming over, strikes at it and hits the net. Who loses the stroke?

Decision.—It is simply a question of fact for the umpire to decide. If the player touched the net while the ball was still in play he loses the stroke.

[The ball is in play until it has rolled or fallen back from the net to the court. This is not generally recognized.—P. A. V.]

* The words "while the ball is in play" should be added here.—P. A. V.

VII. Can a player follow a ball over the net with his racket, provided that he hits the ball on his own side of the net?

Decision.—Yes. The only restrictions are that he shall not volley the ball until it has crossed the net, and that he shall not touch the net or any of its supports.

VIII. A player's racket slips out of his hand and flies into the net. Does he lose the stroke for hitting the net?

Decision.—Yes, if the ball be still in play. It does not matter if the racket be in a player's hand or not.

IX. A player's racket leaves his hand, but meets the ball and returns it over the net. Is it a good return.

Decision.—Yes. There is no law requiring a racket to be in a player's hand when the ball is returned. It would unquestionably be a good return if the racket were held against the ground by a player's feet, and the ball bounded back off it.

X. A single match is played with a double net and inside posts. A player touches the net beyond the inside posts, and claims that he does not lose the stroke because there should be no net more than three feet outside of the court.

Decision.—He loses the stroke. The net where he touches it is part of the supports of the net. He might, perhaps, have objected to the arrangement of the net before the match.

XI. A player returns the ball, and, finding that he can not stop himself before reaching the net, jumps over it. Is it a good return?

Decision.—Law 4 requires that "the players shall stand on opposite sides of the net," and therefore the player in invading his opponent's court loses the stroke.

[The decision in this case must, it seems, rest on the question as to whether the ball is in play or not. If the player, for example, were to smash the return on to an opposing player, and then, not being able to stop, jump the net, the return should be good.—P. A. V.]

XII. A ball passes outside the post of the net and strikes in court. Is it a good return?

Decision.—Yes.

XIII. A ball going out of court hits the top of the post of the net and bounds into the opposite court.

Decision.—It is a good return.

XIV. The service or the ball in play strikes a ball lying in the court. Can it be returned?

Decision.—Yes, if it be clear to the umpire that the right ball is returned.

XV. The server claims that the striker-out must stand in the court. Is this necessary?

Decision.—No. The striker-out can stand wherever he pleases on his own side of the net.

XVI. A bystander gets in the way of a player,

who fails to return the ball. May he then claim a let?

Decision.—Yes, if, in the umpire's opinion, he was prevented by an accident beyond his control. For instance, if the ropes or the seats are allowed to be so near to the court that a player is interfered with by them, the stroke should not be played again, because the ropes and seats form part of the arrangements of the ground. If, however, a spectator passes in front of those seats, or places a chair nearer than the original line, and so interferes with a player, the stroke should be played again.

XVII. A player is interfered with as above, and the umpire directs the stroke to be played again. The server had previously served a fault. He claims the right to two services.

Decision.—The fault stands. A let does not annul a previous fault.

XVIII. A return hits the umpire, or his chair or stand, the player claims that the ball was going into court.

Decision.—Stroke is lost.

XIX. A player receiving fifteen, serves from the left court. His opponent claims a fault.

Decision.—It is a fault. The service starts from the right court under all circumstances.

XX. At fifteen-all the server by mistake serves from the left court, he wins the stroke and serves again a fault, the mistake is then discovered. Is

he entitled to the previous stroke? From which court should he serve next?

Decision.—The previous stroke stands. A fault can not be claimed after the next service, good or not, is delivered. The next service should be from the left court, the score being thirty-fifteen, and the server has served one fault.

XXI. A player serves from the wrong court, he loses the stroke, and then claims that it was a fault.

Decision.—If the stroke was played on his first service it is simply a fault, but if he serves twice into the wrong court he has served two faults, and lost the stroke.

XXII. The score is five games all, and the umpire directs the players to play an advantage set. The advantage game has been won, when it is discovered that no advantage sets are to be played. What is to be done?

Decision.—The set is won at the eleventh game. It is no part of the umpire's duty to decide on the conditions of the matches.

XXIII. A player serves. He hears the umpire call, but can not hear what he says. He knows that the only two things that the umpire should call are "fault" and "let," and that in neither case can the ball be in play. He, therefore, does not return it, only to find that the umpire has called "play." Has he any redress?

Decision.—No.

XXIV. The umpire calls "fault," and then in-

stantly changes and says "play." The striker-out fails to return the ball, and he claims he was prevented by the umpire, and also that the umpire can not change his decision.

Decision.—The umpire should call a let and the service be taken again.

XXV. A ball drops near a line, the player appeals, and the umpire calls "play." The player misunderstands the call and lets the ball fall. He then claims to have the stroke played again.

Decision.—The stroke stands.

XXVI. The ball strikes the ground close to a line, the scorer scores the stroke against the striker. On appeal to the linesman, the latter decided that the ball was not out. Which decision stands?

Decision.—The scorer has no right to consider a ball out until the linesman has called to that effect; therefore, the decision of the latter must be accepted. The decision of a linesman affecting his own line is final.

[The decision of a linesman "affecting his own line is final" only as to matters of *fact*. On questions of *law* an appeal lies to the referee. —P. A. V.]

XXVII. A return strikes the cord running along the bottom of the net and bounds over. Is it a good return?

Decision.—Yes.

[This is a very doubtful decision. Unless the

cord were a hawser it would be impossible for any ball to "bound" over without also striking the court were it a hard court or turf, but if the net were tightly strung and the bottom cord some distance from the court the return would be good, if the ball hit the cord and "climbed" over, as is possible. I have seen a ball with top spin hit the net half-way down, drive it in, and as the net swung back run up it and fall over, a perfectly good return.—P.A.V.]

XXVIII. During play a ball is thrown into court, and the ball in play strikes it or a player steps on it. May a let be claimed?

Decision.—Yes.

XXIX. The server's first service strikes his partner. Does he lose the stroke or is it a fault?

Decision.—A fault.

XXX. A player serves a fault and it is then discovered that it is his partner's service. Does the fault stand?

Decision.—Yes.

XXXI. In a four-handed competition one player does not appear in time to play, and his partner claims to be allowed to play single-handed against the opposing pair. May he do so?

Decision.—No.

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